

DOCUMENT RESUME

ED 206 035

CS 503 578

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TITLE Review of 1980 CPB Communication Research Findings.
INSTITUTION Corporation for Public Broadcasting, Washington, D.C.
Office of Communication Research.
REPORT NO ISBN-0-89776-063-8
PUB DATE Mar 81
NOTE 112p.: A number of figures may be marginally legible due to small print.

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS *Audiences; *Communication Research; Minority Groups; Needs Assessment; *Programing (Broadcast); *Public Television; Radio; *Research Methodology; Research Projects; Television Research

ABSTRACT

This report presents the highlights of research activities conducted in 1980 by the Office of Communication Research (OCR), whose job it is to serve the information needs of five distinct entities: the United States Congress, national public broadcasting agencies, local public radio and television stations across the country, decision-making bodies within the Corporation for Public Broadcasting, and the general public. The purpose of the report is to identify patterns in the research findings that suggest the most critical information needs of the public broadcasting community and the most meaningful research approaches with which to address those needs. Studies are summarized under six major categories: (1) research on programing and audience trends, (2) minority and special interest audience research, (3) formative and diagnostic research, (4) development of improved methodologies for measuring audience interests and needs, (5) local station support, and (6) special studies. An additional section discusses the implications of the findings for future research. An annotated bibliography of OCR publications is appended. (FL)

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REVIEW OF 1980 CPB COMMUNICATION RESEARCH FINDINGS

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Office of Communication Research
CORPORATION FOR PUBLIC BROADCASTING

March 1981

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Washington, D.C. 20036
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ISBN: 0-89776-063-8

REVIEW OF 1980 CPB
COMMUNICATION RESEARCH FINDINGS
OFFICE OF COMMUNICATION RESEARCH

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PREFACE

As a research provider, the Office of Communication Research (OCR) serves five distinct entities with remarkably different information needs and interests. These entities include: the Congress, national public broadcasting organizations (Public Broadcasting Service and National Public Radio), local public radio and television stations across the country, decision-making bodies within the Corporation itself, such as the Program Fund, the Board of Directors, and, of course, the very public this industry was created to serve.

Because these five entities raise such varied decision-making and operational concerns, OCR has wide-ranging responsibilities:

- from questions of national planning and accountability for the system's expenditure of public monies to the daily programming decisions of the local station;
- from formative research on newly developing programs to summative evaluations of current programming;
- from measuring current broadcast audiences to anticipating the effects of new technologies on future programming and audiences;
- from researching the size and satisfaction of current audiences to identifying ways in which to attract and satisfy new audiences, especially unserved minority and special interest audiences;
- from reporting the content trends of current programming to identifying promising new programming directions; and
- from reporting research results on all of these questions by using the best research methods now available to identifying and developing newer, more cost-effective and industry-relevant research procedures and systems.

While the mandate to represent these varied research interests may at first appear a burdensome task ridden with conflicting interests and clashing perspectives, OCR's "multi-client" mandates bring it unique opportunities to address itself with comprehensive, systematic objectivity to a complex and ever-

evolving telecommunications system which could never be grasped by a simpler, *ad hoc* or vested research program.

Accordingly, the range of research questions addressed in this summary report reveals the multi-faceted research mandate unique to the Office of Communication Research. Studies conducted during the calendar year 1980 are briefly summarized under the six major categories that represent OCR's efforts to address the individual and complementary concerns of our various research clients:

- I. *Research on Programming and Audience Trends*—analyses of the types of radio and television programming being broadcast and of the size and demographic composition of audiences attracted to them; trends in programming and audience growth.
- II. *Minority and Special Interest Audience Research*—special studies of the viewing patterns and preferences of minority audiences; of programming directions most attentive to their needs and interests; of scheduling, promotion, and production decisions likely to attract them to public broadcasting in larger numbers.
- III. *Formative and Diagnostic Research*—pilot testing of new program material to guide the Corporation's funding decisions and suggest how the production of future episodes may be improved; research diagnosing problems that an on-air broadcast is currently experiencing, recommending ameliorative production, scheduling, and promotion activities.
- IV. *Development of Improved Methodologies for Measuring Audience Interests and Needs*—a combination of basic and applied work on new audience research methods tailored to the multiple programming objectives of public broadcasting, and offering the viewer an effective feedback channel through which to convey viewing needs and preferences.
- V. *Local Station Support*—provision of technical research assistance and research funding to study the information needs of greatest interest to local radio and television stations, to increase their ability to interpret and apply

current research findings, and to develop new research questions and projects with practical applicability to their daily operations; support is provided through seminars, on-site technical visitations, and funding of local station research projects with generalizability to a number of stations.

- VI. *Special Studies*—individually developed research projects not conducted on a regular basis, which deal with salient research topics and approaches likely to enhance ongoing, regularly scheduled research efforts.

Following are highlights of OCR 1980 research activities in each of these areas. A complete annotated bibliography is appended to this report for those readers who require fuller documentation for any of the research efforts summarized in the text. The larger purpose of this report is to identify patterns in the research findings which suggest the most critical information needs of the public broadcasting community and the most meaningful research approaches with which to address those information needs. Section VII of this report, "Implications for Future Research," attempts to uncover patterns of research needs and capabilities and to draw implications for future CPB communication research agendas.

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I. RESEARCH ON PROGRAMMING AND AUDIENCE TRENDS

Research on programming trends characterizes current public radio and television programming in terms of its content, type, intended audience, and by production and distribution sources. In this decentralized system of programming decisions, this research provides the only regular source of knowledge about the nature of public broadcasting's programming package. The research asks what program content is being offered, what audiences are addressed, and the mix of production sources used (e.g., independent versus station-affiliated producers, local versus national versus international distribution sources). These are all important kinds of information for planning and accountability considerations in an industry committed to: diversity of content and production sources, special interest and minority audiences, and special programming goals related to education, public affairs and local programming. Together these data are intended to address vital policy questions concerning the degree to which the industry's broadcast services achieve its programming objectives.

A. PROGRAMMING IN PUBLIC RADIO

The Office of Communication Research studied the programming schedules of CPB-qualified public radio stations for the period, October 1, 1979 through March 5, 1980. Using a stratified sample of three broadcast dates for each of 209 public radio schedules surveyed, the study covered 8,170 hours of broadcast material over 443 broadcast days. Following are results of initial data analyses, the rest of which will be reported in a 1981 OCR report.

Across the nation, public radio programming is predominantly music (67 percent or 12.9 hours of an average broadcast day's material). News/public affairs and informational programs constitute another 27 percent (4.9 hours) of average broadcast day content.

Within the music category, classical music accounts for over half (38 percent of average broadcast day content) of all mate-

rial, with jazz covering the next largest percentage of musical broadcast hours (13 percent of average broadcast day). All other radio content categories account for less than 10 percent of the broadcast hours reported by CPB's 1980 survey (Table 1).

Within the larger program content concentrations listed above, Table 2 shows that "Announcer with Recording," "Concert" and "Magazine" are the predominant program formats. Table 3 illustrates that stereo broadcasting accounts for 75 percent of the total air time.

Public radio is programmed for a general audience. Only a fraction of total air time consists of programs about or for a minority or special interest audience: 4 percent of all public radio air time analyzed pertained to a special audience, and less than 6 percent was targeted to a specific audience (Table 4).

In terms of distribution sources, local distributors provided material for 55 percent of total air time. NPR, the second most frequent distributor, accounted for another 24 percent of air time (Table 5). Technical distribution sources are more diversified with live, pre-recorded and combinations of both kinds of material totaling 79 percent of all air time, and another 22 percent aired directly or taped from the interconnection system (Table 6).

The remaining data in the survey examine the contributions of NPR as a programming source for the public radio system. Table 7 presents an analysis of NPR offerings by program content areas. Music (especially classical), news and public affairs (especially national and international) and informational material comprise most of its material.

B. PROGRAMMING IN PUBLIC TELEVISION

The same research procedures used to survey public radio programming were applied to describe content, production, and distribution practices characteristic of public television. A stratified sample of three broadcast dates was the basis of a programming survey of 160 public television stations. What resulted was a description of 5,679 hours of broadcast material involving 10,128 programs. Following are the results of pre-

Table 1
Public Radio:
Average Hours and Percentage of Material Per Average Broadcast Day

Program Content Concentrations		Average Hours per Day	Program Content Concentrations		Average Hours per Day
Music	67%	12.4	Spoken Word Performance	5%	.9
Opera	3%		Drama	2%	
Classical	38%		Lit/Poetry	2%	
Jazz	13%		Other Spoken Word Perf	1%	
Contemporary	5%		Instructional	1%	.2
U.S. Folk	2%		K-12	1%	
Show/Film	1%		College/Adult	*	
Other Music	5%				
News/Public Affairs	17%	3.1			
Local/Regional	2%				
Nat'l/Internat'l	7%				
Loc/Nat'l/Internat'l	8%				
Information	10%	1.8			
Culture/Art/Revs	4%				
History/Biog/Sci	1%				
Agricul/Weather/Spts	2%				
Stat Info/Fund Raise	1%				
Other Information	2%				

*Less than 1%

Table 2

Public Radio:
Formats as Percent of Total Air Time

Announcer with Recording	51%
Concert	15%
Events Coverage	1%
Dramatization	4%
Newscast	5%
Magazine	13%
Documentary	2%
Talk	6%
Other	3%

Table 3

Public Radio:
Transmission Characteristics as
Percent of Total Air Time

Stereo Broadcast	75%
Stereo Simulcast	2%
Mono Broadcast	22%
Mono Simulcast	1%
Quad Broadcast	*

*Less than 1%

Table 4

Public Radio:
Target Programming and Audiences as Percent of Total Air Time

	Program* About	Target* Audience
General	96.0%	94.6%
Handicapped	0.1%	0.1%
**Minority	2.1%	2.8%
**Ethnic	0.3%	0.3%
Women	0.2%	0.2%
Elderly	0.1%	0.1%
Teens	0.1%	0.1%
Children	0.7%	1.4%
Other	0.4%	0.2%

*Two different items were used in the survey. One asked if the material was *about* a particular group. The other asked if the material was *intended for* a particular audience.

**Minority groups include the CPB-defined minorities: blacks, Asian/Pacific, Hispanic and American Indians. *Ethnic* refers to other cultural and linguistic ethnic groups.

Table 5

Public Radio:
Distributors as Percent of
Total Air Time

NPR	24%
Local	55%
Other Public Radio	4%
Commercial	2%
Syndicator	9%
Combination + Other	6%

Table 6

Public Radio:
Technical Source as Percent of
Total Air Time

Direct from Interconnection	13%
Taped from Interconnection	9%
Live	18%
Live with Recorded Segments	32%
Prerecorded	29%

Table 7
NPR Programming Content by Categories

Music	35%	Spoken Word Performance	9%
Opera	3%	Drama	6%
Classical	17%	Lit/Poetry	2%
Jazz	9%	Other Spoken Word Perf	1%
Contemporary	1%	Instructional	1%
U.S. Folk	4%	K-12	1%
Show/Film	1%	College/Adult	*
Other Music	*		
News/Public Affairs	38%		
Local/Regional	1%		
Nat'l/Internat'l	25%		
Loc/Nat'l/Internat'l	12%		
Information	17%		
Culture/Art/Revs	7%		
Hist/Biog/Sci	3%		
Agricul/Weather/Spt	1%		
Other Information	6%		

*Less than 1%

Table 8
NPR as Source of Programming Hours

	NPR	Other Sources
All Hours	24%	76%
Music	13%	87%
News/Public Affairs	52%	48%
National/International	85%	15%
Information	40%	60%
Interconnected Material	80%	20%
Prerecorded Material	25%	75%

liminary data analysis; a final reporting of the complete study will be available from OCR in 1981.

An examination of PTV program content is best conducted by comparing total air time to prime time, given that there are different scheduling emphases in prime time than in the earlier broadcast hours. Table 9 presents this comparison, revealing a drop from 36 percent of children's (23 percent) and instructional programming (13 percent), to 1 percent with the onset of prime time. In prime time, instructional/educational mate-

Table 9
PTV Hours by Type and Time Period

Category	Prime Time	All Air Time
Drama	24%	10%
News/Public Affairs	19%	13%
Music, Dance, Performance	15%	6%
General Information	13%	13%
Science	7%	3%
History, Biography	6%	3%
Culture, Art, Reviews	5%	3%
Feature Film	4%	3%
Sports	3%	2%
Comedy, Satire	2%	3%
Skills, How-To-Do-It	1%	2%
Children's	1%	23%
All Other General	1%	1%
ITV	*	13%

*Less than 1%

rial is displaced by increased amounts of drama and cultural performance programming. Total air time is principally devoted to: children's (23 percent), instructional (13 percent), news and public affairs (13 percent), general information (13 percent), and drama programs (10 percent). The remaining ten program categories in Table 9 comprise the balance of all air time. While prime time programming emphasizes drama, news/public affairs, music/dance, performance, and general information material, another 30 percent of prime time is spread across nine more program types.

Content diversity can also be examined in terms of public television's major program types. Table 10 demonstrates the variety of intended audiences targeted with PTV's instructional material, a programming area that represents 17 percent of the average public television broadcast day. Table 11 breaks down the 12 percent of all PTV air time devoted to news and public affairs programming, revealing a strong focus on national and international areas and on a series format which relies on reporting, discussion and analysis of events and issues.

Examining the diversity of production sources employed in PTV programming, Table 12 shows that 60 percent of all material is produced by PTV stations and the Children's Tele-

Table 10

ITV Hours by Grade Level

Grade*	
Kindergarten	21%
First	28%
Second	29%
Third	29%
Fourth	43%
Fifth	41%
Sixth	42%
Seventh	27%
Eighth	25%
Ninth	25%
Tenth	13%
Eleventh	13%
Twelfth	13%
Jr. College	7%
College	12%
Adult	9%

*Multiple Coding Possible
(Includes *The Electric Company* Coded
as Instructional)

Table 11

News/PA Hours by Scope of Content

Local	10%
State, Regional	8%
National	16%
International	12%
National/International	49%
Local/National/International	5%
News/PA Hours by Program Format	
General News Program	22%
Magazine or Documentary	19%
Report, Discussion or Analysis	
Series	42%
Special Report or Discussion	2%
Interview of Invited Guest	9%
Political Body at Work	3%
Press Conference or Speech	1%
Other	2%

vision Workshop. Local productions only account for 7 percent of all broadcast hours, and the work of independent producers for just 8 percent.

With regard to technical sources of programming, Table 13 demonstrates that 74 percent of all PTV hours are materials delivered over the national interconnection system operated for the system by PBS. Forty-four percent of all material is broadcast directly as it is fed over the interconnect, with the remaining hours taped for delayed broadcast. The next largest delivery source is "bicycling," a traditional process of physically shipping program tapes from station to station.

In terms of attention to minority and special interest audiences, public television addresses a total of 12.6 percent of its general and news/public affairs programming to special audiences, primarily to older persons. When based on total air time, this figure falls to 9 percent. The percentage of air time falls further to 5 percent when based on prime time material. Finally, as Table 16 presents, PBS provides most hours of targeted programming, in comparison to all distribution sources.

Table 12

PTV Hours by Producer of Material

Local Production	7%
Consortium Production	3%
Children's Television Workshop	17%
Foreign	8%
International Co-Production	5%
Major PTV Station	27%
Other PTV Station	16%
Independent Producer	8%
Commercial TV	3%
Other	5%

Table 13

PTV Hours by Technical Source

Local Live Broadcast	2%
Locally Made Tape	5%
From Remote Unit	1%
Direct Interconnection	44%
TELCO Line	7%
Satellite	37%
Taped from Interconnection	30%
Bicycled	14%
Film Chain	2%
Other	3%

Table 14

Public Television:
General and News/PA Hours
by Target Groups

No Target	87.3%
The Elderly	4.5%
Women	0.5%
Black Viewers	1.5%
Spanish Surnamed	2.4%
Other Ethnic Groups	0.3%
Impaired Hearing	2.7%
Other	0.7%

Table 15

Public Television:
Programming for Special Audiences

Percent of Total Air Time	9%
Percent of General and News/PA Time	13%
Percent of All Prime Time	5%

Table 16

Public Television:
Target Group Hours by
Distribution Source

Local Material	7%
Regional Network	4%
PBS	84%
Commercial Syndicator	2%
All Others	3%

Table 17

Public Television:
Distributors as Percent of
Total Air Time

Local Material	7%
Exchange from PTV Station	1%
Regional Network or State Net	7%
PBS	67%
AIT	4%
GPNITL, ITV Co-op, TV Ontario	3%
Other Suppliers	11%

Table 17 examines the distribution sources for all programming, and PBS emerges as the principal distributor of program material.

Table 18
PBS Distributed Hours by
Producer of Material

CTW	25%
Foreign	9%
International Co-Production	7%
Major PTV Stations	38%
Other PTV Stations	14%
Independent Producers	3%
Commercial U.S. Television	3%
Other	2%

Finally, Tables 18 and 19 examine the range of PBS distributed programming in terms of production source and subject matter, respectively. The content areas emphasized in PBS' distribution package coincide with those ranking highest in total system carriage (see Table 9 above). Again, we see a focus on drama, children's, news/public affairs, information and performance programming.

Table 19*
PBS Distributed Hours by Subject Matter

Subject	SES & ELEC Included*	SES & ELEC Excluded
General Information	16%	21%
News/Public Affairs	13%	17%
Drama	13%	16%
Children's	33%	16%
Music or Dance Performance	8%	10%
Science	4%	5%
History, Biography	3%	4%
Culture, Art, Reviews	3%	4%
ITV	2%	2%
Skills, How-To-Do-It	2%	2%
Feature Film	1%	1%
Sports	1%	1%
Other	1%	2%

* *Sesame Street* and *The Electric Company* together account for 15% of average day total air time.

After the analysis of public radio and television programming, the second category of research in the area of programming involves an examination of national audience size and composition, across all programming and in relation to individual programs. These data are provided to PBS, NPR, and member stations as input to programming and scheduling decisions; they are also used by CPB, underwriters and other funders to guide decisions about the financial support of new and current PTV programs. Finally, these same data contribute essentially to the Corporation's accountability requirements in its representation of the system at Congressional appropriation hearings. Highlights of 1980 analyses of such data are provided in the next section of this report.

C. TRENDS IN THE GROWTH AND COMPOSITION OF THE PUBLIC TELEVISION AUDIENCE

During a four-week period in March (February 26-March 25, 1979) 65.9 percent of all U.S. TV households (49,100,000 homes) watched some public television (Table 20). The average viewing home tuned to public television for a total of 9 hours and 34 minutes, although non-white viewing was considerably lower (4 hours and 16 minutes). During the same time period, the average television household viewed 6 hours and 56 minutes of television per day, with non-white households viewing even more (9 hours and 45 minutes).

PTV penetration* was highest among homes in the Northeast region of the country (79.8 percent), homes with children under the age of six (76.3 percent), homes with an income of \$20,000 or more (76.1 percent) and homes with four or more years of college (75.9 percent). PTV penetration was lowest among homes in the East Central region of the country (48.0 percent), homes with incomes below \$10,000 per year (54.7 percent), and homes in the smallest U.S. counties (55.0 percent for size C&D counties). PTV penetration and amount of

*Penetration is the degree to which viewing occurs in any given group in the U.S. population, based on the number of households in various demographic groups which have viewed PTV for at least six minutes, during a specific time period (four weeks in this case).

PTV viewing increases as level of education rises. PTV penetration also rises with income level, with amount of PTV viewing similar across income categories.

The four-week cume** of 65.9 percent represents a growth of 4 percent from last March and 34 percent from March 1975 (Table 21). The demographic groups showing the greatest percentage increase in PTV penetration since March 1975 were: homes in the smallest U.S. counties (+ 50 percent), homes in the South (+ 44 percent), homes in the Pacific region of the country (+ 42 percent), and homes with no children (+ 40 percent). Among the demographic groups with the smallest growth in penetration were two types of households still underrepresented in the PTV audience: non-white households (12 percent growth) and East Central households (15 percent growth).

The four-week prime time cume between February 26 and March 25, 1979 was 48 percent of U.S. TV households (35,760,000 homes), an increase of 9 percent from March 1978 and an increase of 47 percent from March 1975. The average prime time viewing home watched 256 minutes during March 1979, compared to 209 minutes in March 1978, and 193 minutes in March 1975.

For the full viewing day, the 1979 average week cume of 45.3 percent (33,750,000 households) represented an increase of 12,240,000 households over the 1975 average week cume of 31.4 percent; average minutes viewed in 1979 increased by only 20 minutes from 2 hours and 58 minutes in 1975 to 3 hours and 18 minutes in 1979.

During prime time only, the 1979 average week cume of 25.7 percent (19,150,000) represented an increase of 7,640,000 households over the 1975 average weekly cume of 16.8 percent, with average minutes viewed increasing by only 27 minutes, from the 1975 figure of 1 hour and 33 minutes to 2 hours in 1979 (Table 22).

**Cume is the number and percentage of different U.S. television households which viewed PTV for at least six minutes, within a specific time period (again, four weeks in this case).

Table 20

PTV Demographic Distribution, Penetration and Average Minutes Viewed
Four Week Cume: February 26-March 25, 1979

Demographic Category	Distribution All U.S. TV Households		Distribution PTV Households		PTV Penetration		Average Minutes
	Percent	000's	Percent	000's	Percent	000's	
Composite	100.0%	\$74,500	100.0%	\$49,100	65.9%	\$49,100	574
Race							
White	88.3	65,770	89.5	43,950	66.6	43,950	571
Non-White	11.7	8,730	10.5	5,150	58.8	5,150	256
Children							
None	58.0	43,190	54.6	26,800	62.4	26,800	491
Any	42.0	31,310	45.4	22,300	71.6	22,300	624
Any 12-17	21.1	15,770	21.8	10,700	68.2	10,700	396
Any 6-11	20.4	15,200	20.5	10,090	66.3	10,090	477
Any less than 6	18.4	13,680	21.1	10,370	76.3	10,370	986
Education							
Fewer than 4 Yrs. H.S.	34.2	25,500	29.8	14,640	56.1	14,640	404
4 Yrs. High School	33.4	24,940	33.9	16,640	65.2	16,640	505
1-3 Yrs. College	15.0	11,170	15.9	7,810	69.9	7,810	560
4+ Yrs. College	17.3	12,890	20.4	10,010	75.9	10,010	711
Occupation							
Prof./Owner/Mgr.	22.5	16,740	25.0	12,260	72.6	12,260	616
Clerical & Sales	13.8	10,270	14.0	6,880	67.0	6,880	519

Skilled & Semi-Skilled	35.9	26,760	35.0	17,200	63.7	17,200	496
Not in Labor Force	27.8	20,730	26.0	12,760	61.0	12,760	539
Income							
Less than \$10,000	35.9	26,750	30.1	14,780	54.7	14,780	570
\$10,000-\$14,999	18.1	13,490	18.1	8,890	65.2	8,890	513
\$15,000-\$20,000	15.9	11,810	16.7	8,200	69.4	8,200	560
\$20,000 +	30.1	22,450	35.1	17,230	76.1	17,230	541
Territory							
Northeast	24.4	18,170	29.5	14,490	79.8	14,490	594
East Central	15.1	11,280	11.0	5,410	48.0	5,410	409
West Central	17.3	12,920	17.7	8,700	67.4	8,700	680
South	27.1	20,170	25.8	12,680	62.9	12,680	473
Pacific	16.1	11,960	15.9	7,820	65.4	7,820	513
County Size							
A	38.8	28,890	41.8	20,510	71.0	20,510	616
B	28.4	21,130	30.8	15,130	71.6	15,130	445
C & D	32.9	24,480	27.4	13,460	55.0	13,460	555

Table 21
Change in PTV Demographic Penetration Over Four Years
Full Day Four Week Cume

Demographic Category	1975-1979		
	March 1979	March 1975	Percent Change
Composite	65.9	49.2	+ 34
Race			
White	66.6	55.4*	+ 20
Non-White	58.8	52.5*	+ 12
Children			
None	62.4	44.6	+ 40
Any	71.6	54.4	+ 32
Any 12-17	68.2	52.0	+ 31
Any 6-11	66.3	57.7	+ 15
Any less than 6	76.3	62.0	+ 23
Education			
Fewer than 4 Yrs. High School	56.1	40.5	+ 39
4 Yrs. High School	65.2	49.3	+ 32
1 or more Yrs. College	72.4	56.4	+ 28
Occupation			
Prof./Owner/Managerial	72.6	67.7*	+ 7
Clerical & Sales	69.2	53.8*	+ 29
Skilled & Semi-Skilled	63.7	51.0*	+ 25
Not in Labor Force	61.0	50.2*	+ 22
Income			
Less than \$10,000	54.2	41.0	+ 33
\$10,000-\$15,000	65.2	54.7	+ 19
15,000 +	73.5	56.4	+ 30
Territory			
Northeast	79.8	60.5	+ 32
West Central	67.4	52.3	+ 29
East Central	48.0	41.8	+ 15
South	62.9	43.7	+ 44
Pacific	65.4	45.9	+ 42
County Size			
A	71.0	55.4	+ 28
B	71.6	54.2	+ 32
C&D	55.0	36.7	+ 50

*These figures are March 1976 to March 1979. Comparison figures from March 1975 were unavailable.

Table 22
Five Years of PTV
March 1975-1979

Average Week	FULL DAY				PRIME TIME	
	Percent	Cume Households	Minutes Per PTV Household	Percent	Cume Households	Minutes Per PTV Household
March 1979	45.3	33,750,000	198	25.7	19,150,000	120
March 1978	40.9	29,820,000	187	22.4	16,330,000	103
March 1977	38.7	27,550,000	175	19.9	14,170,000	106
March 1976	37.4	26,030,000	185	19.0	13,220,000	117
March 1975	31.4	21,510,000	178	16.8	11,510,000	93
Change 75-76	+ 19%	+ 21%	+ 4%	+ 13%	+ 15%	+ 26%
Change 76-77	+ 3%	+ 6%	- 5%	+ 5%	+ 7%	- 9%
Change 77-78	+ 6%	+ 8%	+ 7%	+ 13%	+ 15%	- 5%
Change 78-79	+ 11%	+ 13%	+ 6%	+ 15%	+ 17%	+ 17%
Change 75-79	+ 44%	+ 57%	+ 11%	+ 53%	+ 66%	+ 29%
Four Weeks						
March 1979	65.9	49,100,000	547	48.0	35,760,000	256
March 1978	63.2	46,070,000	485	44.0	32,080,000	209
March 1977	60.1	42,790,000	453	39.4	28,050,000	214
March 1976	55.2	38,420,000	499	35.5	24,710,000	248
March 1975	49.2	33,700,000	454	32.6	22,330,000	193
Change 75-76	+ 15%	+ 14%	+ 10%	+ 9%	+ 11%	+ 28%
Change 76-77	+ 1%	+ 11%	- 9%	+ 11%	+ 14%	- 14%
Change 77-78	+ 5%	+ 8%	+ 7%	+ 12%	+ 14%	- 2%
Change 78-79	+ 4%	+ 7%	+ 13%	+ 9%	+ 11%	+ 22%
Change 75-79	+ 34%	+ 46%	+ 20%	+ 47%	+ 60%	+ 33%

D. AUDIENCE SIZE AND COMPOSITION FOR SELECTED PUBLIC TELEVISION PROGRAMS

Table 23 presents carriage, ratings, and demographic audience information for programs fed by PBS during the week of March 26–April 1, 1979 and seven specials fed during the Festival '79 period, which aired between March 3 and March 18, 1979. Because programming during festival weeks tends to differ from that of other broadcast periods, "festival programming" and "general programming" are discussed separately below.

FESTIVAL '79 SPECIALS: March 3–18, 1979

- *Live from the Grand Ole Opry* was carried live by 74 percent of PTV stations and 75 percent used it overall (either live or delayed). *Grand Ole Opry* was seen by a total audience of 14.6 percent of U.S. TV households (10,880,000 homes) at some point during its seven hour length with 3.5 percent of U.S. homes watching during an average minute. These figures compare with a total audience of 9.9 percent and an average minute audience of 5.3 percent for last year's three-hour version of *Opry*; whereas last year's *Opry* had a relatively flat audience profile.
- *Einstein's Universe* was broadcast at the time of PBS feed by 65 percent of PTV stations and 83 percent aired it overall. *Einstein's Universe* was seen by a total audience of 7.3 percent of U.S. TV homes (5,440,000 households). The audience profile for *Einstein's Universe* was extremely upscale with college educated homes almost seven times as likely to have viewed the show as homes with no college education. About 14 percent of college educated, white collar homes and homes with \$20,000 or more income viewed this program.
- *That Great American Gospel Sound* was aired by 66 percent of PTV stations and seen by 7.1 percent of U.S. TV households (5,290,000 homes). *Gospel Sound* had a relatively flat audience profile with highest penetration among homes "not in the labor force" (9.1 percent). *Gospel Sound's* rating was higher than any of the music specials aired last

Table 23

National PTV Program Carriage and Audience Estimates: March 26-April 1, 1979

Program Title	CARRIAGE						TOTAL CUME AUDIENCE			AVERAGE AUDIENCE			Avg Min	DEMOGRAPHIC PENETRATION					
	Primary Feed Time	Live Car.	Tot Car.	# Sins	# T/Cs	# Hhld Covg	# Hhlds (000)	% U.S.	Adj %	# Hhlds (000)	% U.S.	Adj %		No Col	Some Col	Blue Collar	White Collar	L.T. \$20K	M.T. \$20K
		%	%																
General Programs																			
Academy Leaders	MN 2100	45%	82%	216	255	80%	1120	1.5	1.9	820	1.1	1.4	40	0.7	2.7	1.0	1.7	1.8	0.7
Advocates: "Balanced Budget"	SU 1800	42	82	217	274	76	1420	1.9	2.5	820	1.1	1.4	34	1.5	3.0	1.7	2.7	1.5	3.3
Another Voice	SA 1830	30	69	182	188	69	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Anyone for Tennyson	MN 1100	7	25	65	77	28	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Austin C. L.: "McClinton/Cote"	MN 2200	36	74	196	275	66	1120	1.5	2.3	670	0.9	1.4	32	0.8	1.6	0.7	1.0	1.6	0.0
Bill Moyers: "W.L. Thompson"	MN 2000	66	94	245	312	87	1560	2.1	2.4	1040	1.4	1.6	39	2.0	2.7	1.4	2.3	2.3	2.2
Book Beat	WE 1430	0	43	114	133	47	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Captioned ABC News	MF 2330	46	56	148	689	75	1120	1.5	2.0	—	BMS	—	32	1.2	1.9	0.7	2.0	1.0	2.6
Cinematic Eye: "L'Aventura"	SA 1000	11	18	48	62	21	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Cleveland Orchestra 60th	TU 2000	53	74	195	278	69	1860	2.5	3.6	1340	1.8	2.6	41	1.8	4.1	0.7	2.4	2.5	3.3
Consumer Survival Kit	SA 1900	29	68	170	248	69	820	1.1	1.6	750	1.0	1.4	28	1.1	1.6	1.0	1.2	1.5	0.7
Crockett's Victory Garden	FR 1130	1	80	212	302	74	890	1.2	1.6	750	1.0	1.4	24	1.3	0.8	0.7	1.4	1.1	1.1
Dick Cavett Show	MF 2300	63	83	221	1314	84	3580	4.8	5.7	1040	1.4	1.7	37	3.8	6.3	2.8	6.9	3.8	7.0
Danskin Gymnastics	SU 1500	18	19	49	49	20	600	0.8	4.0	370	0.5	2.5	46	1.0	0.8	0.7	0.8	0.7	1.5
Diplo. Style: A. Young	FR 2100	27	43	113	128	33	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Exploring Restless Sea	TU 1130	0	16	41	48	20	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Firing Line	SU 1700	48	77	205	240	79	750	1.0	1.3	520	0.7	0.9	35	1.1	0.8	NA	NA	1.0	1.1
Footsteps	SU 1730	34	87	231	348	77	670	0.9	1.2	520	0.7	0.9	21	1.0	1.1	1.0	0.6	1.1	0.8
Global Papers	SU 1400	18	24	63	64	21	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Julia Child & Co.	SA 2030	23	58	154	219	74	820	1.1	1.5	750	1.0	1.4	24	0.6	1.4	0.6	1.0	0.8	1.1
Lilias, Yoga & You	MF 1500	19	62	165	785	66	970	1.3	2.0	—	BMS	—	35	0.9	1.9	1.4	1.4	1.5	0.7
Lowell Thomas Remembers	TU 1030	10	23	61	83	38	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
MacNeil/Lehrer Report	MF 1930	83	93	246	1362	89	4400	5.9	6.6	1340	1.8	2.0	46	4.5	7.9	4.5	6.2	4.3	9.6
MacNeil/Lehrer Special	FR 2200	7	9	23	23	15	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Masterpiece Th.: "Lillie"	SU 2100	90	94	249	461	85	3800	5.1	6.0	3350	4.5	5.3	52	3.2	7.1	3.5	4.7	4.0	6.3
Methadone	TU 2100	53	60	158	201	58	1340	1.8	3.1	820	1.1	1.9	58	1.1	2.5	1.0	2.7	1.4	1.9
Mid-East Peace Treaty	MN 1400	3	6	16	18	26	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
National Geo: "Tigris"	SU 2000	76	82	216	218	76	3650	4.9	6.4	3050	4.2	5.4	49	4.1	7.1	4.2	5.2	3.3	9.6
NOVA "Key to Paradise"	TH 2000	71	94	248	495	89	3430	4.6	5.2	2010	2.7	3.0	34	3.8	5.5	3.8	5.4	4.2	4.8
Once Upon A Cl. "Halifax"	SA 2000	59	96	255	485	87	1420	1.9	2.2	890	1.2	1.4	17	1.7	2.7	1.4	2.3	2.0	2.2

Table 23 (cont'd)

Program Title	CARRIAGE						TOTAL CUME AUDIENCE			AVERAGE AUDIENCE			Avg Min	DEMOGRAPHIC PENETRATION					
	Primary Feed Time	Live Car. %	Tot Car. %	# Sins	# T/Cs	Hhld Covg	# Hhlds (000)	% U.S.	Adj %	# Hhlds (000)	% U.S.	Adj %		No Col	Some Col	Blue Collar	White Collar	L.T. \$20K	M.T. \$20K
Over Easy	MF 1830	40%	96%	254	1447	90	1860	2.5	2.8	450	0.6	0.7	28	1.0	3.8	2.4	2.1	2.9	1.5
PBS Movie "L'Aventura"	SA 1030	12	15	40	42	18	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Pompeii: Frozen Fire	TU 2230	34	39	103	121	35	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Reel West	TH 2230	38	40	107	138	36	370	0.5	1.4	370	0.5	1.4	28	0.5	0.8	NA	NA	0.3	1.1
Said It Wouldn't Happen	FR 2330	6	8	21	21	—	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Shakespeare "Richard II"	WE 2000	88	94	249	331	88	3580	4.8	5.5	1190	1.6	1.8	64	4.1	7.1	3.8	6.4	4.0	8.1
Silver Broom Curling	SA 1400	5	8	22	23	—	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Sneak Previews	TH 2200	44	59	157	196	52	890	1.2	2.3	670	0.9	1.7	23	1.1	1.1	1.0	0.8	1.1	1.1
Soccer Made in Germany	SA 1700	33	59	157	162	61	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Turnabout	FR 2130	28	83	220	290	82	600	0.8	1.0	520	0.7	0.9	23	0.5	1.0	1.0	0.6	1.0	0.7
Wall Street Week	FR 2030	90	94	249	414	85	2240	3.0	3.5	2090	2.8	3.3	27	2.2	4.0	0.7	3.4	2.5	4.4
Washington Week in Review	FR 2000	88	95	251	387	85	2610	3.5	4.1	2380	3.2	3.8	28	1.8	6.3	NA	NA	3.1	4.4
World "Chinese Way"	TH 2100	62	87	231	258	79	2310	3.1	3.9	1640	2.2	2.8	47	1.5	4.1	1.0	2.2	2.6	2.2
Three Mile Island Update	TH 2300	6	9	23	27	—	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
<i>Children's Programs</i>																			
Electric Company	MF 101730	72	94	250	2127	38	5290	7.1	8.1	1420	1.9	2.2	58	5.9	9.0	9.3	8.6	7.0	7.0
Freestyle	MN 1030	10	28	75	101	39	520	0.7	1.8	450	0.6	1.5	27	0.2	1.4	NA	NA	0.5	1.1
Infinity Factory	TH 1030	14	22	57	69	31	—	BMS	—	—	BMS	—	—	—	—	—	—	—	—
Mr. Rogers' Neighborhood	ME 1700	83	97	256	1624	89	4470	6.0	6.7	1190	1.6	1.8	55	4.1	9.0	7.3	8.0	6.2	5.2
Rebop	SA 1800	39	60	160	186	67	750	1.0	1.5	450	0.6	0.9	17	1.2	0.8	1.0	1.4	1.1	1.1
Sesame Street	ME 91000	80	95	251	2726	90	8270	11.1	12.3	2380	3.2	3.6	124	8.1	15.8	13.5	15.1	11.1	10.7
Studio See	ME 1800	51	76	200	771	63	1860	2.5	4.0	520	0.7	1.1	43	2.5	2.5	2.4	3.5	2.6	2.2
Villa Alegre	ME 1530	20	37	98	379	43	520	0.7	1.6	—	BMS	—	29	0.9	0.3	1.4	0.6	0.6	1.1
Zoom	SU 1030	20	37	98	118	61	670	0.9	1.5	600	0.8	1.3	28	0.6	1.4	NA	NA	0.6	1.5
<i>Festival '79 Specials</i>																			
Fiedler: Call Maestro (3/18)	SU 2000	73	84	222	—	83	2090	2.8	3.4	1560	2.1	2.5	NA	1.6	4.3	1.7	2.8	3.3	1.7
Cousteau Ody: Time Bomb (3/6)	TU 2000	60	94	248	—	86	3580	4.8	5.6	2380	3.2	3.7	NA	3.2	7.1	3.1	4.8	4.4	5.8
Einstein's Universe (3/13)	TU 2000	65	83	221	—	82	5440	7.3	8.9	2980	4.9	4.9	NA	2.1	14.3	3.1	14.3	4.5	13.1
Grand Ole Opry (3/3)	SA 1900	74	75	198	—	85	10880	14.6	17.2	2610	3.5	4.1	NA	13.6	16.0	12.4	12.6	14.1	15.5
Great American Gosp. (3/18)	soft led	NA	66	176	—	81	5290	7.1	8.8	2830	3.8	4.7	NA	6.4	9.0	6.5	6.6	6.5	8.4
Nat'l Geo: "Last Eden" (3/4)	SU 2000	80	85	224	—	84	3350	4.5	5.4	2680	3.6	4.3	NA	3.4	6.2	3.3	5.0	3.1	7.5
Singin In the Rain (3/13)	TU 2200	17	49	131	00	58	3130	4.2	7.2	1640	2.2	3.8	NA	3.2	5.6	4.3	5.4	3.9	5.0

year during Festival (*Big Band Bash*, *Birthday Party for Strauss* and *Evening at Pops: Esplanade*), except *Grand Ole Opry*.

- *Cousteau Odyssey*. "Time Bomb at Fifty Fathoms" was shown at the time of PBS feed by 60 percent of PTV stations and 94 percent aired it overall. "Time Bomb" was seen by a total audience of 4.8 percent of U.S. TV households (3,580,000 homes), down sharply from the 7.0 percent that watched Cousteau's "Roman Plunder" during Festival last March. "Time Bomb's" audience profile was slightly upscale, especially for education, although highest penetration occurred among homes headed by a person "not in the labor force" (7.3 percent).
- *National Geographic Special*. "Last Stand in Eden" was carried at the time of PBS feed by 80 percent of PTV stations and 85 percent used it overall. Although these figures are slightly lower than those for last March's airing of *National Geographic's* "Living Sands of Namib" (82 percent live and 93 percent overall), "Eden's" total audience of 4.5 percent was far below the 11.7 percent tuning to "Namib" last year during Festival. "Eden's" rating is the lowest recorded for an original broadcast of a *National Geographic Special*. "Eden's" audience was notably upscale in education, occupational status and income level.

Hollywood Musicals. "Singin' in the Rain", was carried at the time of PBS feed by only 17 percent of PTV stations and 49 percent overall. "Singin' in the Rain" was seen by a total audience of 4.2 percent of U.S. TV households. The PTV stations which broadcast "Singin' in the Rain" cover 58 percent of U.S. TV homes with their signals. If this low coverage for "Singin' in the Rain" is taken into account, 7.2 percent of those homes capable of receiving "Singin' in the Rain" viewed. "Singin' in the Rain" had a larger audience than the 3.1 percent of U.S. TV homes tuning to "Hester Street" during last year's Festival (5.2 percent adjusted for coverage). "Singin' in the Rain's" audience profile was slightly upscale as was last year's "Hester Street."

- *Arthur Fiedler: Just Call Me Maestro* was shown at the time of PBS feed by 73 percent of PTV stations, and 84 percent used it overall. *Arthur Fiedler* was seen by 2.8 percent of U.S. TV households (2,090,000 homes) compared to the 5.3 percent which watched last year's *Evening at Pops: Esplanade* during Festival. *Arthur Fiedler's* audience profile was upscale for education and occupation, as was *Evening at Pops: Esplanade* last year; but *Arthur Fiedler* was downscale for income, probably stemming from the high penetration (4.4 percent) among homes "not in labor force" (probably retirees on fixed incomes).

GENERAL PROGRAMS: March 26-April 1, 1979

- *The MacNeil/Lehrer Report* was seen by a cumulative audience of 5.9 percent of U.S. homes (4,400,000 households), a new record for this program which tops the previous high of 5.6 percent in December 1978. The primary reason for the high ratings is probably the week's top news story: Three Mile Island. *MacNeil/Lehrer's* high ratings for the week came on the two days they dealt with Three Mile Island. The average home which views *MacNeil/Lehrer* tuned to 1.8 episodes during the week. *MacNeil/Lehrer's* audience was upscale as usual for education and occupation, and more upscale than usual for income.
- *Masterpiece Theatre's* "Lillie" was carried by 249 PTV stations, of which 90 percent aired it live at either of the two PBS feed times. "Lillie" was seen by a total audience of 5.1 percent of U.S. TV households (3,800,000 homes). This is the second highest rating we have recorded for *Masterpiece Theatre* (behind "Upstairs/Downstairs" with a 5.3 percent in November 1974). "Lillie's" audience was upscale for education, but only slightly upscale for occupation and income.
- *National Geographic Special, "Tigris"* was broadcast at the time of PBS feed (Sunday 8 p.m.) by 76 percent of PTV stations and 82 percent overall. "Tigris" was seen by an audience of 4.9 percent of U.S. TV households (3,650,000 homes). Although this is a relatively large audience for a

public television program, *National Geographic Specials* are usually stronger: "Tigris" had the second smallest audience (behind "Last Stand in Eden") for the original broadcast of any *National Geographic Specials* we have measured. The "Tigris" audience was upscale for education and occupation and very upscale for income.

- *The Dick Cavett Show* was carried by 63 percent of PTV stations at the time of PBS feeds and by 83 percent of PTV stations overall. *Cavett* was seen by a cumulative audience of 4.8 percent of U.S. TV households (3,580,000 homes) with the average home viewing 1.6 episodes in the course of the week. Although this is not a record high cumulative audience for *Cavett* (record high is 5.2 percent from January 1979), the average minute audience of 1.4 percent was a new record. *Cavett's* guests included Anita O'Day (two episodes), Peter Ustinov (two episodes) and Hanna Gray. *Cavett's* audience was upscale as usual.
- *The Shakespeare Plays*, "Richard II", was carried by 88 percent of PTV stations at the time of PBS feed (Wednesday 8 p.m.) and by 94 percent overall. "Richard II" was seen by a total audience of 4.8 percent of U.S. TV households (3,580,000 homes) although the average home tuned to only 64 minutes of the three hour play and the average minute audience was 1.6 percent. The audience for "Richard II" was upscale; white collar homes with higher education and income were about twice as likely to have watched as downscale homes.
- *NOVA*, "Key to Paradise" was telecast by 71 percent of PTV stations at the times of PBS feed and by 94 percent of PTV stations overall. *NOVA* was seen by a total audience of 4.6 percent of U.S. TV households (3,430,000 homes), although the average home watched only 34 minutes and the average minute audience was 2.7 percent. "Key to Paradise" received exactly the same total audience as last month's "Invisible Flame" and was only slightly below last March's strong rating for "Mind Machine" (4.8 percent).
- *Washington Week in Review* was carried by 88 percent of PTV stations at the time of PBS feed and by 95 percent

overall. *Washington Week in Review* was seen by a total audience of 3.5 percent of U.S. TV households (2,610,000 homes), which set a new record high for the second month in a row. *Washington Week's* audience, like before, was upscale and had its highest penetration among homes headed by a person "not in the labor force" (6.4 percent) probably meaning "retired."

- *World "The Chinese Way"* was played by 62 percent of PTV stations at the time of PBS feed and by 87 percent overall. *World* was seen by 3.1 percent of U.S. TV households (2,310,000 homes). This rating was slightly below last March's 3.2 percent for "Cuba, Sport and Revolution." *World's* audience profile was somewhat peculiar in that it was strongly upscale for education, slightly upscale for occupation, and slightly downscale for income. The highest penetration occurred among homes "not in the labor force" (4.2 percent) indicating that the downscale income may have resulted from low fixed income for "retired" homes.
- *Wall Street Week* was shown by 90 percent of PTV stations at the time of PBS feed and by 94 percent of PTV stations overall. *W\$W* was seen by a total audience of 3.0 percent of U.S. TV households (2,240,000 homes), almost double the 1.6 percent audience of last March. *W\$W's* audience profile was upscale with the highest penetration occurring among homes "not in the labor force" (6.4 percent).

During the March 26-April 1, 1979 carriage week, the proportion of all homes viewing children's programming decreased while the proportion of homes with children under the age of six viewing public television children's programs increased. This pattern is consistent with the declining proportion of U.S. homes with young children. This March, 13.8 percent of all U.S. TV households viewed children's programming on public television, down from the 16.4 percent viewing last March. However, 49.7 percent of homes with children under the age of six viewed children's programming this March

compared to 49.0 percent last March. The audience profile was relatively flat for occupation and income, but slightly upscale for education.

More homes viewed three children's programs than viewed the most popular general evening programs of the March 26-April 1 carriage week:

- *Sesame Street* was carried at the time of PBS feeds by 80 percent of PTV stations with 95 percent carrying it overall. *Sesame Street* was seen by a cumulative audience of 11.1 percent of all U.S. TV homes and by 47.6 percent of homes with children under the age of six (up from last March's 41.6 percent). The average home which views *Sesame Street* tuned to 3.1 episodes during the course of the week. *Sesame Street*'s audience was upscale for education of the head of the household, but relatively flat for occupation and income.
- *The Electric Company* was carried by 72 percent of PTV stations at the time of PBS feed and by 94 percent overall. *Electric Company* had a cumulative audience of 7.1 percent of U.S. TV households and 13.8 percent of homes with children between the ages of 6 and 11 (up from the 11.6 percent that viewed last March). The average home which tunes to *Electric Company* saw 2.2 episodes in the course of the week. *Electric Company*'s audience profile was also upscale for education and relatively flat for occupation and income.
- *Mr. Rogers' Neighborhood* was carried by 83 percent of PTV stations at the times of PBS feed and by 97 percent overall. *Mr. Rogers* was seen by a cumulative audience of 6.0 percent of U.S. TV homes and by 27.2 percent of homes with children under the age of six (up from 25.5 percent last March). The average home that watches *Mr. Rogers* tuned to 2.2 episodes during the week. The *Mr. Rogers* audience profile was like that of *Sesame Street* and *Electric Company*, upscale for education, and relatively flat for occupation and income.

Table 24
Weekly Audience for CPB-Qualified Radio Stations

	April/May 1979
Total 12 years +	4,932,000
Men 18 years +	2,495,600
Women 18 years +	2,246,600
Adults 18-34 years	1,751,300
Adults 35-54 years	1,441,400
Adults 55 years +	1,549,500

SOURCE: National Audience Estimates for CPB-Qualified Stations, Arbitron Radio 1979.

E. TRENDS IN THE GROWTH AND COMPOSITION OF THE PUBLIC RADIO AUDIENCE

The Arbitron Company estimated that the national weekly audience for public radio in April and May 1979 included about 4.9 million people during an average week. This figure represents an increase of 11.4 percent over 1978, and an increase of approximately 20 percent since 1977.

The 1979 estimates also reveal that the average listener now spends about six hours and 25 minutes a week listening to public radio.

For demographic audience data beyond the sex/age estimates reported by Arbitron, information is obtained from special questions inserted in national Roper opinion surveys. In addition to supplying socio-economic characteristics for the audience, Roper surveys measure public radio tune-in based on claimed listening over three time frames: "ever"; "past seven days"; and "regular (each week)." Audience composition percentages for key socio-economic groups, based on the February 1979 Roper Public Radio Study, are shown in Table 23. Demographic groups overrepresented in the public radio audience are: those with incomes of \$25,000 or more, those with college education, and those with an executive/professional occupational status. Groups underrepresented are: black, those with an income of less than \$7,000, and those with less than high school education. Across all three measures of listening, "ever," "past seven days" and "regular," the probability of public radio exposure increases with level of education.

Table 25
Public Radio Audience Distribution

	Ever Dist.	Past Week Dist.	Reg. Ea. Wk. Dist.	Sample Dist.
Total	100.0	100.0	100.0	100.0
Household Income:				
Under \$7,000	9.0	8.3	11.5	16.1
\$7,000-15,000	28.6	32.4	28.1	31.9
\$15,000-25,000	36.8	34.5	38.5	33.8
Over \$25,000	24.8	24.1	20.8	17.3
Race:				
White	90.0	93.1	90.0	85.6
Black	7.8	4.1	9.3	13.0
Education:				
College	56.1	60.7	60.4	35.9
High School Grad	31.8	27.6	30.2	35.7
Less than High School	11.8	11.7	9.4	27.7
Occupation: *				
Exec. Prof.	23.3	24.8	22.9	14.3
White Collar	20.3	17.2	22.9	17.7
Blue Collar	23.6	23.5	24.0	27.4

*Those Not in Labor Force are not shown.

SOURCE: Roper Public Radio Study, Feb. 1979.

Table 25 illustrates public radio audience distribution according to the Roper measures of listening.

Until this year, national estimates for public radio and its individual program offerings had not been available to assess national listening trends. Previous station estimates for public radio had only been available on a market-by-market basis and only in regard to broad dayparts, rather than for specific programs. This year a cooperative effort by CPB's Office of Communication Research and NPR's Office of Research and Evaluation developed the new Public Radio Audience Profile (PRAP) Computer System which will provide program-specific national audience data by aggregating Arbitron diary data across a representative sample of 34 markets. Access to the new system is now limited to CPB and NPR, but future development will permit local stations to access the data directly. Reports on sample data will be available from OCR early in 1981.

II. MINORITY AND SPECIAL INTEREST AUDIENCE RESEARCH

Public broadcasting has repeatedly committed itself to serving the needs and interests of minority and special interest audiences. Unfortunately for the researcher mandated to track and facilitate the implementation of this policy, standard audience research practices of the kind described in the preceding section do not adequately serve the researcher's needs. Traditional audience measurement practices are geared instead to the study of commercial television programming.

Three major efforts pertaining to minority and special interest audiences were conducted in 1980:

- an overview of the viewing needs and interests of non-white and Hispanic populations, using a combination of OCR research projects conducted over the past two years;
- a state-of-the-art research conference which documented available communication research findings and methods applicable to black, Hispanic, Native American, and Asian American audiences, and which identified the most fruitful directions for future research on minority audiences and programming;
- a special segmentation of the benefits which black, Hispanic and elderly viewers expect from television viewing, suggesting future programming directions likely to serve these individual audiences.

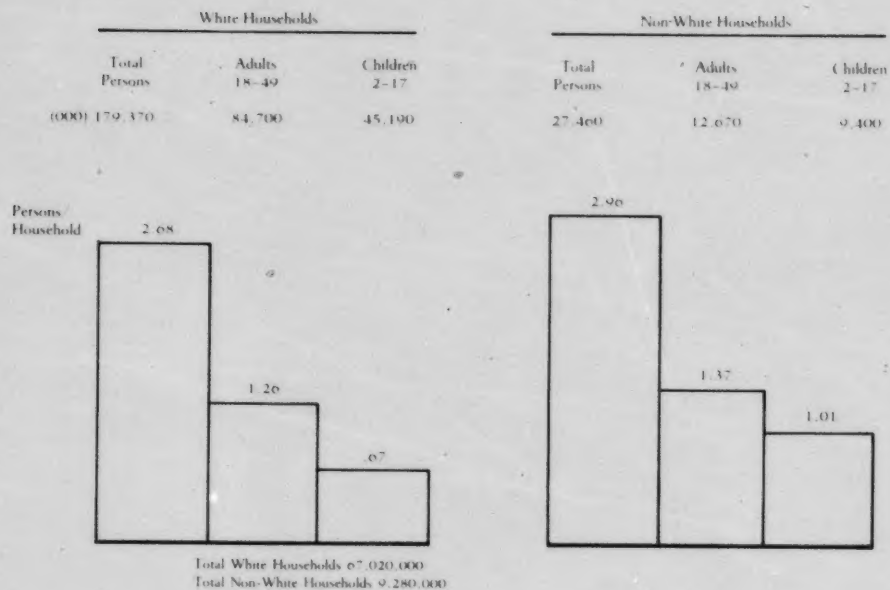
Chapter V of this report, titled *Local Station and System Support*, presents related information, the results of two pilot tests funded by OCR and conducted by WGBH, Boston. Both pilots were tested for their potential to reach the minority audiences the programs were developed to serve.

A. OVERVIEW OF THE VIEWING NEEDS AND INTERESTS OF NON-WHITE AND HISPANIC POPULATIONS

1. Viewing Patterns

Non-white households are generally larger and younger than white households, and they view more television (Figure 1).

Figure 1
Size and Age Composition of White and Non-White Households
Jan. 1, 1980



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Table 1
Household Viewing Per Week

	1974	1979
White Households	44.9 hours	48.6 hours
Non-White Households	52.1 " "	68.2 " "

SOURCE: NTI Special Release. *TV Viewing Among Whites and Non-Whites*. 1979.

Comparisons of white and non-white household viewing reveal that the non-white household lead on amount of television viewing has grown from a seven hour differential in 1974 to an average of 20 hours more viewing than white households in 1979 (Table 1).

This larger amount of viewing influences non-white households using television (HUT) levels in all dayparts, including prime time (Figure 2). (This represents a change from 1974 Nielsen reports in which non-white viewing exceeded white viewing in every daypart but prime time.) The average prime time commercial program, however, according to 1979 Nielsen data, achieved nearly the same rating among non-white and white adults. Higher non-white household viewing appears to derive from the larger size of the non-white household.

White and non-white households can also be compared in terms of viewing preferences for selected programs and program types. Data on white and non-white differences in viewing various program types reveal that programs aired in the early fringe period are the only type of program with higher ratings among white households, compared to non-white households. Prime time suspense mysteries, daytime dramas and children's programs were program types in which non-white viewing considerably exceeded white viewing.

Looking at individual programs and differences in white and non-white viewing, Figures 3 and 4 illustrate viewing differences for the 20 regularly scheduled prime time programs which received the highest ratings in January to March 1980.

Figure 2
Hour-By-Hour TV Usage By White and Non-White Households

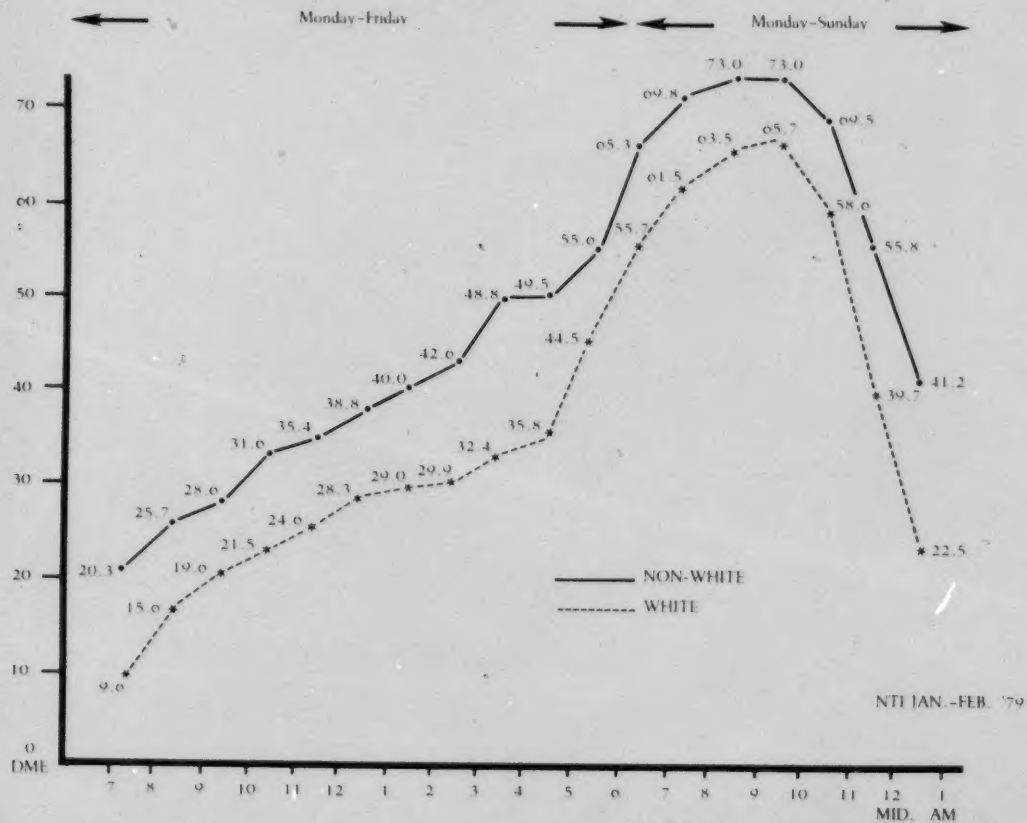


Figure 3
Top 20 Regularly Scheduled Programs Among White Households
January-March 1980
Prime Time

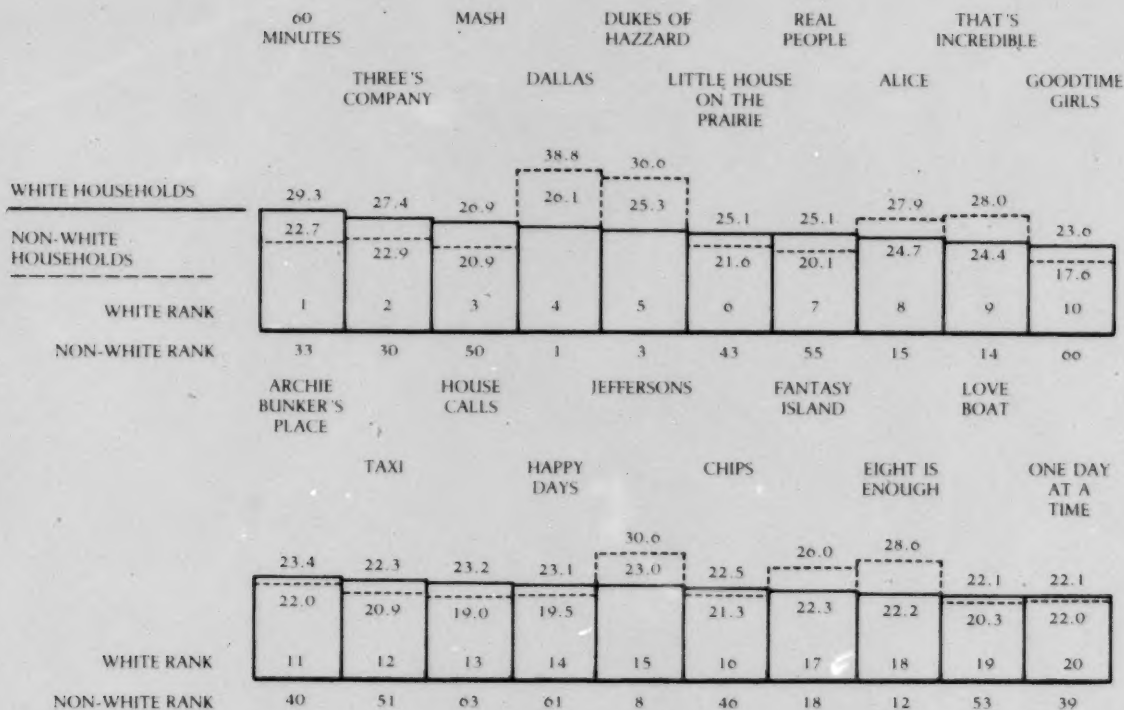
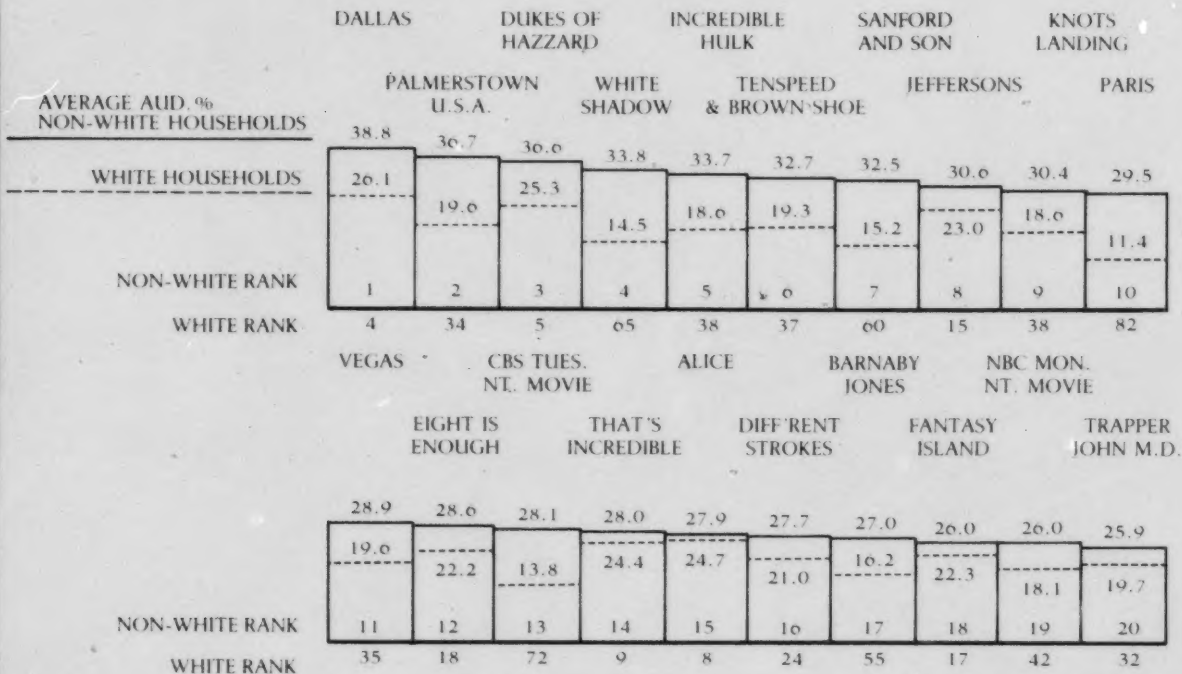


Figure 4
Top 20 Regularly Scheduled Programs Among Non-White Households
January-March 1980
Prime Time



Seven programs were common to "top 20" lists for both white and non-white households. Seven of the programs most viewed by non-white households have predominantly non-white casts; only one of these, *The Jeffersons*, was among the top 20 programs for white households.

Across all public television programming, in February and March 1979, PTV reached 58.8 percent of the 8,730,000 non-white households in the country, a somewhat lesser penetration than that of white households (66.6 percent). The four-week cume data in Table 2 reveal that 11.7 percent of all U.S. TV households were non-white in February-March 1979. PTV reached 66.6 percent of white TV households and 58.8 percent of non-white households. Of PTV households, 10.5 percent were non-white, indicating that white households are slightly overrepresented among PTV viewers and non-white households slightly underrepresented.

On a one-week cume basis, PTV reached fewer total viewers, as white penetration fell to 42.2 percent and non-white penetration to 31.4 percent, leaving the PTV audience 91.2 percent white and 8.8 percent non-white. PTV held the non-white audience for less time than the white audience, on both a four-week basis when non-white households viewed slightly less than half as much as the white households, and on a one-week basis when it viewed slightly more than half as much.

Between March 1976 and March 1980, data from 90 non-white metered Nielsen households show a 16 percent increase in non-white household viewing of public television, compared to a 24 percent increase in white households. The greatest penetration among non-white households occurred during pre-prime time and was comparable to the penetration figure for white households in that time period. The biggest difference in white versus non-white household penetration occurred during prime time, when non-white penetration was still substantially lower than white penetration (Tables 3 and 4).

Another source of relevant data is a national telephone survey which relies on viewer self-reporting of PTV viewing. This telephone survey reveals that while the percentage of black and other ethnic minorities reporting they have viewed public television at least once has increased by 18 percent since

Table 2
 Minority PTV Audience Data
 White Versus Non-White Comparisons
 Distribution, Penetration and Average Minutes
 Viewing (Four Week Cume: Feb. 26-March 25, 1979)

	All U.S. TV Households Distribution		PTV Households Distribution		PTV Penetration		Average Minutes
	Percent	000's	Percent	000's	Percent	000's	
Race							
White	88.3	65,770	89.5	43,950	66.6	43,950	571
Non-White	11.7	8,730	10.5	5,150	58.8	5,150	256

Distribution, Penetration and Average Minutes Viewing (One Week Full Day)
 Cume: March 26-April 1, 1979

	All U.S. TV Households Distribution		PTV Households Distribution		PTV Penetration		Average Minutes
	Percent	000's	Percent	000's	Percent	000's	
Race							
White	88.3	65,770	91.2	28,330	42.8	28,330	199
Non-White	11.7	8,730	8.8	2,740	31.4	2,740	108

Table 3
Public Television Penetration*
March 1980

Daypart	White Households	Non-White Households
Pre-Prime	57.9%	51.1%
Prime (8-11 p.m.)	46.6%	27.2%
Post-Prime	29.9%	29.3%
Full Day (24 hrs)	68.9%	60.9%

Table 4**
Distribution of Public Television Household
Audience by Race
March 1980

Daypart	White Households	Non-White Households
Pre-Prime	89.1%	10.9%
Prime	91.3%	8.7%
Post-Prime	88.1%	11.9%
24 Hours	89.1%	10.9%
U.S. Television Households	87.8%	12.2%

1977, the distribution of "ever viewers"*** among minorities still falls below their distribution in the general population.

Using the Nielsen diary data (NSI) to examine black viewing in particular, viewing in black households was again found to be heavier than viewing in a total sample of television households in every daypart. In contrast to the NTI data for all non-white households presented above, in this case heavier

*Penetration—the degree (expressed as a percentage) to which viewing occurs in any given group in the U.S. population: 27.2 percent of the non-white households viewed public television during prime time in March 1980.

**SOURCE: NTI Special Analyses for CPB/PBS March 1980

***One of the least stringent definitions of a PTV viewer

Table 5
Percentage Reporting "Ever" Viewing PTV

Adult Population		Blacks & Other Ethnic Minorities	
1977	1979	1977	1979
64	68	52	70
Race/Ethnicity of "Ever" Viewers			
White		92%	
Black		5%	
Spanish/Other		3%	

SOURCE: SRI Public Television/Radio Survey, January 1979. Report 1: Public Television Awareness/Viewing

viewing in black households occurred during prime time (Table 6).

With regard to Hispanic viewers, Nielsen diary data reveal that overall television usage is lower among Hispanics, compared to black households. The pattern in which HUT levels rise and fall across various dayparts more closely resembles that of the total household sample than that of black television households. In the three Hispanic markets Nielsen studied, Los Angeles, New York and Miami, public television programs achieved measurable ratings between 9 a.m. and noon, and between 4:30 p.m. and 7:30 p.m. (Table 7). Arbitron diary data from three different markets, El Paso, San Antonio and Miami, showed public television programs achieving measurable Hispanic household ratings between 4 p.m. and 6:30 p.m. (Table 8).

Finally, Arbitron comparisons of black and Hispanic households suggest that black household usage is somewhat heavier than Hispanic usage in the morning (9 a.m. to noon and noon to 4:30 p.m.), while Hispanic usage is heavier than black usage between 8:30 a.m. and 1 p.m. Usage patterns were similar for both groups during prime time (Table 9).

Table 6
Comparison of Black vs. All
Households Using Television By Daypart
(16 Market Average)

	% Black Households	% All Households
Monday-Friday		
9 am-noon	29	19
noon-4:30	41	27
4:30-7:30	55	45
8-11 pm	66	63
Sunday-Saturday		
8-11	65	63
7 am-1 am	42	35
Sunday		
1 pm-6 pm	46	40

SOURCE: NSI Special Reports: *The Black American Market*. October/November 1979 for Atlanta, Baltimore, Cleveland, Detroit, Houston, Los Angeles, New York, New Orleans, Chicago, Washington, DC, Philadelphia

Nov 79/Feb 80 for Birmingham, Memphis, Richmond, Norfolk

Nov 79/Jan-Feb 80 for St. Louis

All households source for New York, Los Angeles and Chicago = NSI Viewers in Profile Reports

2. Program Viewing Satisfaction and Preferences

Another source of information on minority programming and audiences is the PTvQ service developed for OCR by Marketing Evaluations, Inc. It collects viewer evaluations of commercial and public television programs through a national mail survey of approximately 1200 known PTV viewers, including an oversampling of black and Hispanic viewers. Respondents indicate whether or not they are "familiar with" a roster of programs, and, if familiar, they are asked to rate each program on a scale ranging from "one of my favorites" to "poor."

Two basic scores are derived from respondents' answers to these questions:

- a familiarity (FAM) score—the percentage of all respondents who indicate they are familiar with each program
- a "Q" score—the percentage of respondents familiar with a program who say it's one of their "favorites"

Table 7
Spanish Household PTV Ratings/Shares for Selected Dayparts

	Monday-Friday				Sunday-Saturday		Sat.	Sun.
	9 a.m.- noon	noon- 4:30 p.m.	4:30- 7:30 p.m.	8-11 p.m.	8-11 p.m.	7 a.m.- 1 a.m.	9 a.m.- 9 p.m.	1-6 p.m.
Los Angeles	1/3	—	1/1	—	—	—	—	—
New York	1/8	1/2	1/1	1/1	1/1	1/1	1/3	—
Miami	1/8	—	2/4	2/3	2/3	1/3	—	1/2

SOURCE: NSI Special Reports: The Spanish American Market

Table 8
Hispanic Household PTV Ratings/Shares for Selected Dayparts

	Monday-Friday				Sunday-Saturday		Saturday
	9 a.m.- noon	noon- 4:30 p.m.	4- 6:30 p.m.	7-10 p.m. 8-11 p.m.	7-10 p.m. 8-11 p.m.	Sign-on/off	8:30 a.m.- 1 p.m.
MAY 1980							
El Paso							
KCOS (7)	—	—	1/3	—	1/1	—	1/3
San Antonio							
KLRN (9)	—	—	1/2	—	—	—	—
Miami							
WPBT (2)	1/10	—	1/3	1/1	1/1	1/2	—

SOURCE: Arbitron Audience Estimates for Metropolitan Hispanic Households, May 1980.

Table 9
Comparison of Daypart Households Using Television in
Hispanic and Black Households

	Hispanic Households	Black Households
Monday-Friday		
9 am-noon	18	20
noon-4:30	24	31
Saturday		
8:30 am-1 pm	28	24
Sunday-Saturday		
8-11 pm	50	49
Sign-on/off	25	27

HISPANIC SOURCE: Arbitron Audience Estimates for Metropolitan Hispanic Households in Miami, El Paso, San Antonio, McAllen/Brownsville, May 1980.

BLACK SOURCE: Arbitron Audience Estimates for Metropolitan Black Households in Baltimore, Detroit, Memphis, New Orleans, Norfolk, Philadelphia, and Washington, DC, May 1980.

For PTvQ score data collected in July and August 1979, a comparison of black and white viewers for familiarity with selected categories of commercial programs indicates that, for every category, blacks were more familiar with programs. The smallest difference in familiarity scores between the two groups was in the program category, "evening news." The largest differences in familiarity between the two groups were in the "daytime serial" and "children's once-a-week" categories. This finding, illustrated in Table 10, supports Nielsen measurements of heavier black household viewing of daytime drama. It also supports Nielsen's findings of heavier viewing of children's programs among black households, probably related to the fact that black households tend to be younger and larger than white households.

Hispanic familiarity scores more closely resemble those of the white sample than those of the black sample. This parallels the Nielsen finding that Hispanic households use television in a manner more similar to "total households" than to black households (p. 40 above). The major differences between Hispanic and white familiarity scores revealed higher Hispanic familiarity scores for "children's once-a-week" programs, and

Table 10
Commercial Television
Familiarity Scores by Program Category

Type	White	SCORE	
		Black	Hispanic
Situation Comedy	61	78	69
Mystery/Suspense	72	82	71
General Drama	57	74	56
Feature Film	68	81	69
Daytime Serial	23	52	26
Quiz/Participation	45	59	44
Child/Once-a-Week	24	51	40
Talk/Informational	28	47	36
Sports/Commentary	51	54	42
Evening News	58	59	44

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lower Hispanic familiarity scores for "evening news" and "sports commentary" (Table 10).

Examinations of Q scores collected in the same survey waves (July and August 1979) compare "top ten" commercial programs—in terms of Q ratings—for blacks versus the total sample. Three programs were common to both lists of favorite programs: *Diff'rent Strokes*, *Mork and Mindy*, and *Soap*. Of the "top ten" black list, three programs had black characters, while only one top ten program on the total sample list had black characters (Table 11).

The comparison of "top ten" Q scores for public television programs, shows that both black and total sample lists had three programs in common: *Live from Lincoln Center*, *Treasures of Tutankhamun*, and *National Geographic Special—"Gold"* (Table 12).

The "top ten" Q score program categories for black, Hispanic and white viewers reveal that the top five commercial program categories were basically the same for each group; mystery/suspense/feature film and situation comedy headed each list (Table 13). The top five public television program categories were also very similar across the three data sets, with nature/science, drama series, and performance series on each list (Table 14).

Table 11
Top 10 TvQ Scores for Commercial Programs

Total Sample		Blacks	
Program	TvQ Score	Program	TvQ Score
1. 60 Minutes	52	1. The Jeffersons	57
2. M*A*S*H	46	2. Diff'rent Strokes	52
2. Mork and Mindy	45	3. White Shadow	51
4.5 Three's Company	35	4. Dukes of Hazzard	49
4.5 Quincy	35	5. Mork and Mindy	47
6. CBS Evening News with Walter Cronkite	34	6.3 Chips	45
7.5 Soap	32	6.3 Dallas	45
7.5 Little House on the Prairie	32	6.3 Soap	45
8.3 Barney Miller	31	9.5 Starsky & Hutch	44
8.3 Diff'rent Strokes	31	9.5 Incredible Hulk	44
8.3 NBC's Saturday Night Live	31		

Table 12
Top 10 PTvQ Scores

Total Sample		Blacks	
Program	TvQ Score	Program	TvQ Score
1. Live from Lincoln Center Zubin Mehta and Itzhak Perlman	54	1. Sesame Street	40
2. NGS Gold	51	2.33 Leonard Bernstein Conducts Mahler's Symphony No. 8	37
3. Cousteau Odyssey	50	2.33 Great American Gospel Sound	37
4.5 Arthur Fiedler Call Me Maestro	49	2.33 Langston	37
4.5 NGS Tigris Expedition	49	5.25 Treasures of Tutankhamun	36
6.5 Horowitz Live Encore	47	5.25 MPT Country Matters	36
6.5 Treasures of Tutankhamun	47	5.25 Live from Lincoln Center Zubin Mehta and Itzhak Perlman	36
8. MPT Lillie	46	5.25 Sarah Vaughn In Concert	36
9. Baryshnikov at the White House	43	9.5 NGS Gold	35
10.5 MPT Duchess of Duke St.	42	9.5 Who Remembers Mama	35
10.5 Live from Lincoln Center Sleeping Beauty	42		

Table 13
Top TvQ Scores by Program Category

White	TvQ Score	Black	TvQ Score	Hispanic	TvQ Score
Mystery/Suspense	72	Mystery/Suspense	82	Mystery/Suspense	71
Feature Film	68	Feature Film	81	Feature Film	69
Situation Comedy	61	Situation Comedy	78	Situation Comedy	69
Evening News	58	General Drama	74	General Drama	56
General Drama	57	Daytime Quiz	59	Daytime Quiz	44
		Evening News	59	Evening News	44

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Table 14
Top PTvQ Scores by Program Category

White	TvQ Score	Black	TvQ Score	Hispanic	TvQ Score
Nature/Science	39	Drama Series	28	Nature/Science	44
Performance Series	34	Nature/Science	26	Documentary	38
Performance Specials	31	Performance Specials	25	Drama Series	35
Drama Series	30	Children's Series	24	Sports	34
Movies	28	Performance Series	24	Movies	32
		Documentary	23	Performance Series	32

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B. SYMPOSIUM ON MINORITY AUDIENCE RESEARCH AND PROGRAMMING

In October, the Office of Communication Research assembled 30 prominent researchers in the field of minority audience research and programming, to discuss the implications of their work for future CPB activities. Representatives included academic scholars, program managers and researchers from local public television stations, and the PBS research office.

Commissioned papers and symposium deliberations covered stereotypical portrayals and/or underrepresentation of blacks, Hispanics, Native Americans, and Asian Americans in contemporary radio and television program content; summaries of past research findings on the nature of such representational inaccuracies and their effects on individuals; the abilities of current

and newly developing research methodologies to address related policy and operational issues; and recommended priorities for OCR's future research activities.

Participants made formal recommendations for OCR's design of a responsive and scientifically sound research program in this area. Some of these recommendations are listed below:

- Because traditional audience research methods have historically underrepresented minorities, OCR should develop cost-effective ways to accurately sample minority audiences.
- One effective sampling procedure would be to establish a national audience panel composed entirely of ethnic/racial minority group members representing Asian American, Native American, black and Hispanic Americans in numbers large enough to represent the heterogeneity of these groups.
- Develop new audience research methods capable of generating qualitative information about the extent to which minorities are satisfied with current programs, and the kind of future programming which will better serve their needs and interests. Apply such special evaluation criteria in both formative and summative research efforts. (See Section IV for an explanation of qualitative audience research information.)
- Adapt formative research methods in a manner that permits evaluating and enhancing a program's capacity to "mainstream" the concerns of minority audiences into general audience programming.
- Determine factors beyond programming that influence minority audience use of public broadcasting. Specifically, examine the impact of (1) advertising and promotion; (2) institutional images of national and local broadcasting; (3) station/community relations; (4) production styles; and (5) ratio of targeted to general audience programming.
- Examine the impact of innovative technologies on public broadcasting service to minority audiences. Forecast the forms, functions, organization, and content of new technologies with respect to the interests, needs, and involvement of minorities throughout the next decade.
- Commit resources to study the following areas which lack enough research information to develop policy or programming strategies:

- Asian American audience groups
- Native American audience groups
- Intra-group differences within Hispanic or Spanish-speaking communities
- Cross-cultural differences in audience groups related to social stratification as well as racial and ethnic characteristics
- Actively investigate all available means to ensure prompt dissemination of research findings. Research and devise a system for soliciting proposals from the university research community in response to emerging policy needs and agendas.

A complete final report of symposium proceedings and nine papers specially commissioned for the symposium will be available from OCR early in 1981.

C. TELEVISION VIEWING BENEFIT SEGMENTATION OF BLACKS, HISPANICS AND OLDER PERSONS

Finally, Communication Research initiated a special report designed to assist the Corporation for Public Broadcasting in the development of strategies for increasing PTV viewing among minority audiences. The analysis compares the patterns of leisure interests and needs of minority viewers with those in the majority population to address the following issues:

- *Program content*: Are minority interests and needs sufficiently different from those of the majority to suggest specially targeted programs to better serve them?
- *Program production*: Do minority preferences concerning program style or format differ from those of the general audience? If so, how can these preferences be accommodated to attract more minority viewers to PTV?
- *Program scheduling and promotion*: What strategies for scheduling and promotion would be most effective in increasing minority audiences for PTV?

The findings reported are based on a 1977 to 1978 survey of the United States television audience, funded by the John and Mary R. Markle Foundation, with additional funding of

minority subsamples by the Corporation. The survey data were obtained from a nationally representative sample of 2,476 respondents aged 13 and over and living in households with one or more television sets. An additional subsample of 276 Hispanic respondents was drawn from 15 locations known to have high concentrations of Hispanics.

Based on their patterns of leisure interests and needs, each survey respondent was classified into one of 14 interest segments.* Each of these 14 segments has been characterized by the researchers in terms of personal and social interests, the psychological needs satisfied by those interests, demographics and usage of television (both commercial and public) and other media (newspapers, magazines, books and radio).

The special analysis which OCR developed focused on an examination of the minority composition (blacks, Hispanics and elderly) of the 14 interest groups with an eye toward identifying likely target audience segments for PTV, and ways in which to attract those segments with optimal scheduling and promotion activities.

Five of the researchers' 14 interest segments appear to offer the greatest potential for increasing minority viewing of PTV.

Each of these segments contains an appreciable number of one or more of the three minority groups, and their current patterns of interests, needs, and television viewing behavior indicate the potential for increased PTV viewing. Each segment is discussed individually below:

1. *Money and Nature's Products*—This segment, constituting 6 percent of the total population, has 43 percent of its members aged 60 and older. In fact, 13 percent of the elderly population fall into this particular interest segment.

This segment is generally composed of older males with a higher proportion being rural and retired. They are interested in passive activities that have some form of tangible

*The remaining nine segments were mechanics and outdoor life, family and community centered, arts and cultural activities, competitive sports and science, engineering, athletics and social activities, indoor games and social activities, news and information, detached, and cosmopolitan self-enrichment. For more detail, see OCR publication, *Attracting Minority Audiences to Public Television*, 1981.

return or product (e.g., fishing, hunting, investments). They have little interest in active, physical activities (camping out, participant sports) or in culturally upscale or abstract activities (like the classical arts and international affairs).

Members of this segment, like most elderly people, are relatively light viewers of public television, despite above average in-home availability to watch it and above average exposure to commercial television.

Increased news and programs about local issues on PTV provide the most promising opportunities for greater viewing by this segment. They are oriented toward seeking information. If news and information programming were offered, particularly if it were geared toward financial problems of the elderly (e.g., retirement, social security, health care), it would have an excellent chance of attracting the elderly males in this segment to PTV. These viewers have a politically and socially conservative bent and are also inclined to favor programming that offers evaluation and analysis rather than pure informational content.

The presentation of such programming would be enhanced by the continued presence of a single authoritative personality, a relatively mature male in his 50s or 60s, who would help to provide the social support and contact that these viewers seek.

In terms of scheduling programs targeted to this audience, programmers should note that the in-home availability of this segment is comparable to that of the general population, but the former are more likely to be available during late weekday afternoons.

Promotion of programs targeted to this segment can be achieved by advertising in daily newspapers, especially the news, sports, and business and real estate sections. They are relatively light users of radio and magazines (including *TV Guide*).

2. *Elderly Concerns*—This segment, constituting 8 percent of the total population, has 67 percent of its membership aged 60 or older, and 12 percent are black. It is predomi-

nantly female (71 percent) and includes 26 percent of the elderly population and 9 percent of the black population.

The segment with the largest concentration of older persons, this segment includes a high percentage of retirees and widowed persons, and few children. They express very few interests, primarily religion and news and information. Their focus is on maintaining a sense of social integration and belonging in absence of direct interpersonal contact. They convey needs to overcome loneliness and lift spirits, and little need for intellectual stimulation.

This segment, like the preceding segment, *Money and Nature's Products*, has a relatively high in-home availability. They watch more than an average amount of television, but are light viewers of PTV (70 percent never watch).

They too are interested in certain types of informational PTV programming (news and local programs), especially regarding issues that concern the elderly. Once again, their interest would probably be enhanced by a format that offered commentary and analysis as opposed to merely presenting the news.

Their format preferences encompass drama, soaps, operas, game shows, religious programming, talk shows and variety entertainment.

A key factor in gaining viewership from this segment is the ability to provide a continuity and familiarity of format and personalities from show to show. The presence of non-threatening, familiar hosts satisfies their needs for vicarious participation in a kind of "extended family" and for social integration and acceptance. With this element present, members of the *Elderly Concerns* segment can be attracted to view a variety of program content areas. The potential for attracting them into the PTV audience is high.

In terms of optimal scheduling decisions, members of the segment are at home and viewing television well above average during weekday mornings and afternoons.

Promotional activities should reflect awareness of the fact that they are relatively light users of radio and magazines, but average in newspaper readership. The sec-

tions they read above or near average are news, gardening, and cooking.

3. *Home and Community Centered*—This segment, comprising 8 percent of the total population, is made up of 12 percent blacks, 3 percent Hispanics, and 23 percent elderly. Included are 8 percent of all blacks, 9 percent of all Hispanics, and 9 percent of the elderly. It also contains a relatively high percentage of homemakers with children. Their black membership is comprised primarily of urban, low income women, many of whom have children. Most are high school graduates and more than half have attended college. Their average age (34) is ten years younger than that of the segment as a whole. They are concentrated in the Midwest and the South.

This segment is largely comprised of adult females with a high percentage of married homemakers. Their interests are principally related to the home and local community. Their highest needs are for family ties and understanding others. Lowest needs relate to intellectual stimulation and for unique/creative accomplishment.

They have an above average number of daily viewers of PTV, but 49 percent of this segment report never watching it; indicating an opportunity to further penetrate this group given the acceptance of PTV among those who do watch it.

This segment, like the preceding two groups, is interested in news and local topics, but could also be attracted to educational and special interest programs.

This segment could be attracted to PTV by programming that addresses young children or by programming that satisfies the needs of this group of relatively young adults for social integration. They show exceptionally high viewership of soap operas, religious programs, game shows and talk shows. If PTV could satisfy the needs of this group for social integration in a manner consistent with its commitment to quality programming, this segment reflects a high potential for shifting its viewing from commercial to public broadcasting.

As indicated by their current viewing behavior, the *Home and Community Centered* segment tends to spend much of their weekday time at home with relatively heavy television viewing. They view less than average amounts of television on weekends.

Their patterns of other media use are distinctive, primarily due to heavy newspaper readership, where they are light readers of world news and heavy readers of sections such as gardening, cooking, advertising, social news and personal advice. Women's service magazines are their favorites.

4. *Family Integrated Activities*—This segment, the largest of all, comprises 10 percent of the total population. While it contains lower percentages of minority populations than some of the other segments, with 4 percent black, 4 percent Hispanics, and only 8 percent elderly, its large size and audience characteristics make it an attractive target for PTV. They are largely female (87 percent), married (81 percent), and mothers (75 percent have children).

This segment is composed of a high percentage of adult women with young children. They express strong interest in home and in family interactive activities such as household activities, management and indoor games. The presence of children influences adult interest patterns.

Like the *Home and Community Centered* group, the *Family Integrated Activities* segment includes a relatively high percentage of daily PTV viewers and a large percentage of non-viewers. Consistent with their family orientation, they report especially high interest levels in seeing educational and children's programming on PTV as well as special interest programming.

This segment uses television as a means of furthering the intellectual and social development of young children, and they often view with their children as a means of bringing the family together and strengthening family ties.

They could be attracted not only to programs with a clear educational mission, but also to nonviolent dramas with a family focus. Such program types have attracted

them to both commercial broadcasting and PTV in the past and have substantial potential for significant increased viewing of PTV.

While the members of the *Family Integrated Activities* segment report above average in-home availability during weekdays, they do not exhibit above average television viewing during the daytime hours. Their viewing hours conform to those of the general population with some increase on Sunday nights from 9:00 p.m. to 11:00 p.m.

This segment shows exceptionally high usage of radio during weekdays (pop, rock or top hits) and relatively high newspaper readership. They are light in news readership, but heavy in the same types of features that appeal to the *Home and Community Centered* segment—gardening, cooking, social news, advertising and personal advice. They have the highest readership of women's service magazines of any segment.

5. *Highly Diversified*—This final segment consists largely of Southern, black adults with children. They have a broad range of interests, especially those permitting personal participation with family and/or other informal small group settings. This segment also expresses a high need for intellectual stimulation and growth.

This segment, comprising 8 percent of the total population, has a larger percentage of blacks (33 percent) than does any other and also contains 7 percent Hispanics. In fact, 24 percent of all blacks are included in this segment along with 13 percent of all Hispanics.

The *Highly Diversified* group, with its large minority component, tend to be relatively heavy viewers of television in general and PTV in particular, with 30 percent watching PTV at least once a week. Yet, 45 percent report never watching public television. As a group that is generally familiar with and receptive to PTV, there is a real potential for increasing viewing frequency and for further penetrating the segment by attracting those who do not currently watch.

Because of the diverse interests of this segment's mem-

bers, there are a variety of ways to attract them into the viewing audience. They express above average interest in educational, news, children's and "special interest" programs and almost every other kind of program offered. Because these people are also heavy viewers of commercial television, PTV is in constant competition with commercial broadcasters for their attention.

It would appear that increased PTV viewing among this segment could be obtained by offering programs that encourage family viewing and combine the elements of entertainment with intellectual stimulation and growth.

The key elements of such programming might include a serious (but not necessarily heavy) dramatic treatment of family life in which blacks and/or Hispanics are portrayed in strong roles.

Since this segment watches such a wide variety of television, it is especially important to schedule programs targeted toward reaching them at times when they are likely to be easily diverted from commercial offerings.

The *Highly Diversified* Segment has a pattern of in-home availability comparable to that of the general population, but spends more time watching television. They turn the set on earlier during weeknights and watch more on weekends also.

Effective promotion of programs can be achieved through several media. This segment uses radio very heavily (including public radio), has moderate readership of newspapers, and exceptionally heavy magazine readership—especially black magazines. They also rely heavily on *TV Guide* as a source of information about television.

III. FORMATIVE AND DIAGNOSTIC RESEARCH

The Office of Communication Research conducts formative and diagnostic research at the request of the Corporation's Program Fund to facilitate the development of successful programming.

Pilot testing is conducted during the formative stages of program production, to advise the Fund in its decisions regarding financial support of new program material, and to provide producers with audience reactions useful in improving the appeal and effectiveness of subsequent episodes of a program series.

Diagnostic research differs from formative research in its attention to programs currently being broadcast on public television. In this case, the Fund is often either considering whether or not to fund a second season of a program and/or working to improve future episodes. The focus is on audience response to produced materials and the identification of specific program production variables which might be manipulated to enhance the success of future program material.

Two formative studies and one diagnostic research effort were undertaken in 1980. The two formative projects were conducted to advise the Program Fund in its decisions regarding possible funding of two programs, *Up and Coming* and *Winslow House*. These two projects are noteworthy in their special attention to the targeted nature of both programs—that is, their objectives of serving audience subgroups (black teens and older persons, respectively) with material especially responsive to their viewing needs and interests. The projects are also noteworthy in that the research served a methodological purpose as well, by using three alternative pilot testing methods (the PEAC System, the Percy System, and traditional focus groups) to compare and contrast the cost effectiveness of these various procedures for formative research purposes.

The diagnostic research effort dealt with an on-air program, *Oye Willie*, targeted to a special audience. The research was

conducted to identify ways to reverse problems with declining on-air program performance.

1. *Formative Research Projects: Up and Coming and Winslow House*

The same three research methods were used to study audience response to these two programs. These methods are generally explained below:

- a. *Traditional focus groups* recruit individuals with selected demographic characteristics related to the intended audience(s) for a program. Individuals who agree to meet at a central viewing location assemble in a group to view the program and offer their criticisms. The group leader supervises the viewing and uses structured group discussion techniques to identify desirable and undesirable aspects of the program material studied. Group discussion can be supplemented with the use of written questionnaires which viewers complete in private.
- b. *The Percy System* is a 200-household panel of television viewers in Seattle, Washington. These panel households have been equipped with a specially adapted remote control device (VOXBOX) which has ten evaluative buttons viewers can use to make comments (e.g., "excellent," "dumb," "funny," "informative") as they view the program. Both channel selection behavior and evaluative responses are reported "time-locked" to program content; that is, the responses are directly related to the specific events in the program which occurred at the time panelists made their comments. One of the unique features of the system is its ability to collect such viewer data from the naturalistic and private home setting. Table 1 and Figure 1 present sample VOXBOX data on *Winslow House*.
- c. *The Program Evaluation Analysis Computer, or PEAC System* relies on a portable hand-held device which allows viewers to make second-by-second responses to a television program while they view it. Unlike the Percy System, the PEAC method is applied in a group viewing situation, and the response button labels are not fixed. Up to 16

Figure 1
Percy System Responses to Winslow House

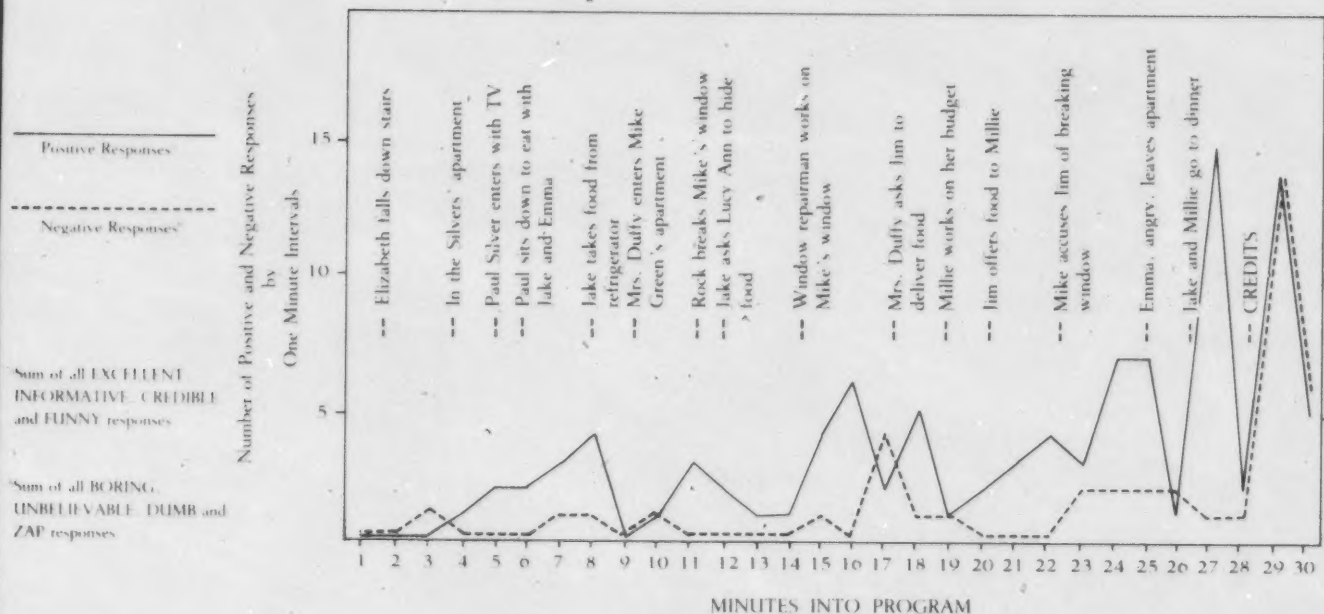


Table 1
Winslow House
Percy Panel Responses

	+ Excellent	+ Infor- mative	+ Credible	+ Funny	- Boring	- Unbeliev- able	- Dumb	- Zap	Person Positive	Person Negative
Entire Program (N = 140)										
100%	22.9%	9.3%	20.0%	14.3%	5.7%	5.0%	10.7%	4.3%	5.7%	2.1%
First 28 Minutes (N = 100)										
100%	24.0%	13.0%	20.0%	17.0%	3.0%	3.0%	7.0%	2.0%	8.0%	3.0%
Last 2 Minutes (N = 40)										
100%	20.0%	0.0%	20.0%	7.5%	12.5%	10.0%	20.0%	10.0%	0.0%	0.0%

+ = positive evaluation button

- = negative evaluation button

PEAC buttons can be labelled with evaluative comments the researcher and producer feel are particularly relevant to the assessment of a given program's effectiveness. After group viewing of the tested program, PEAC data collection is usually supplemented with follow-up open group discussion of the similarities and differences in the nature of their "electronic" remarks about the program. Like traditional focus groups, PEAC samples are individually recruited for each program testing session. Figure 2 and 3 present sample PEAC data on *Up and Coming*.

Following are brief summaries of the conclusions reached (using all three pilot testing methods) about each program.

Conclusions about Up and Coming

In terms of audience response, this was the more favorably received of the two programs. As should be expected with targeted programs, the intended audience (black teens and adults) reacted more enthusiastically than did the general audience viewers. While the general audience reaction did include rather substantive problems with script, characters and stereotyping, the general audience was sympathetic with the goals of the program and felt that the script had a universal appeal (regardless of the black cast and targeted nature of the series). The general audience said they would not view the current treatment, but felt that the series might be improved considerably.

All viewers, black and general audience, complained of stereotyping. One character's "jiving and hand-slapping," another's fun-loving and unambitious approach to school and career presented too frivolous and undesirable an image of the young black male. While the female figures were well-liked for their ambition and seriousness, the audience felt the program should offer a serious young black male character. They also complained that the father should have played a strong role in this episode, and that the missing black father was not compatible with the series' objective of presenting a cohesive nuclear black family.

Black viewers, while dissatisfied with these stereotypical

Figure 2
Comparison of Black vs. General Audience Monitoring of Stereotypical Program Content in *Up and Coming*

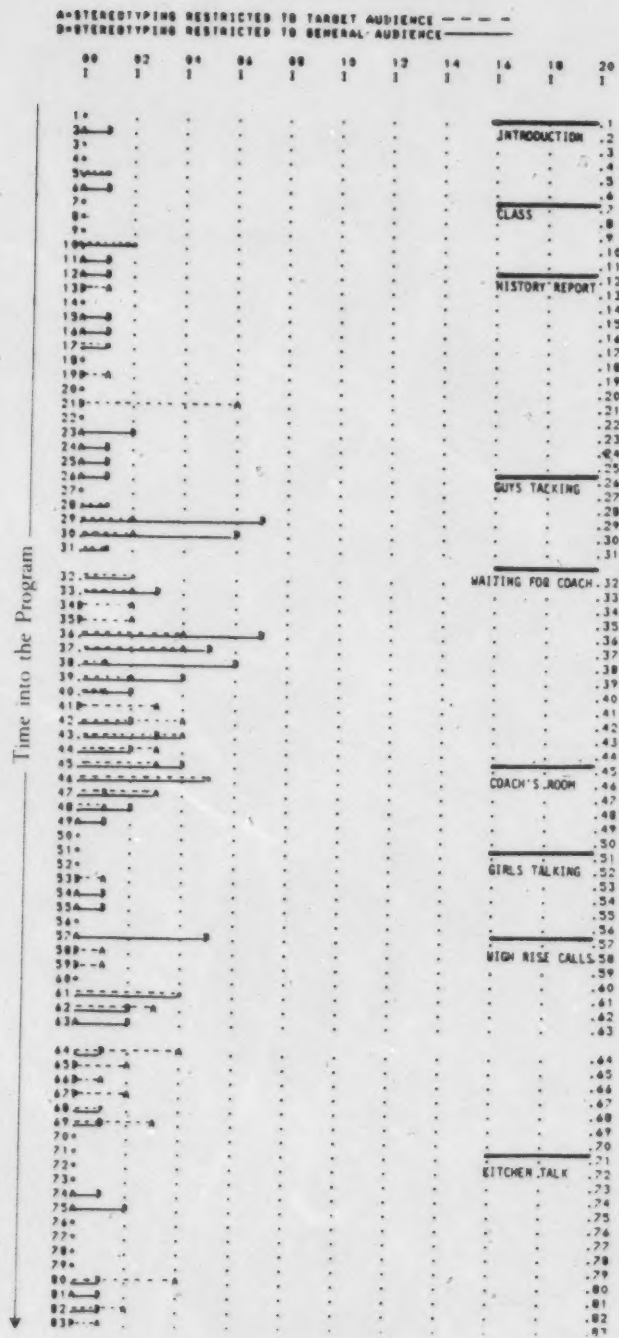
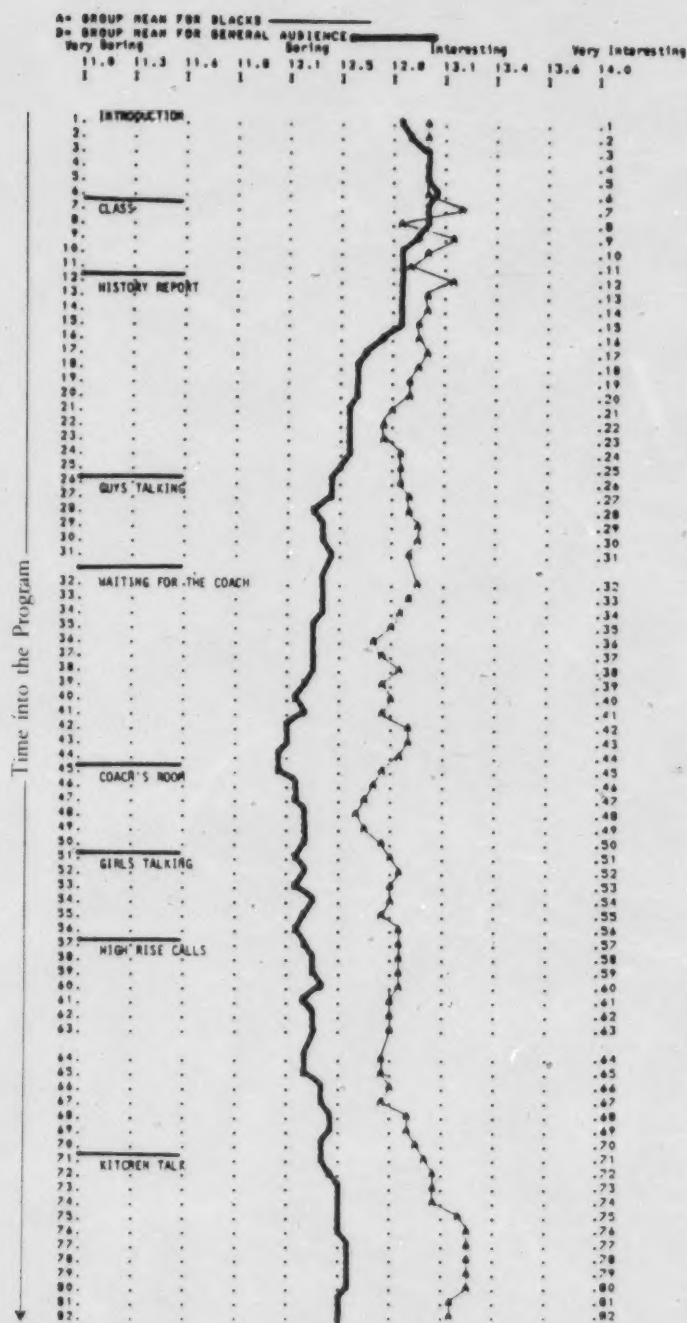


Figure 3
Comparison of Black vs. General Audience Moment-to-Moment Interest in Up and Coming



elements of the episode, noted that the program was an improvement over the images of blacks presented on most commercial television programs, and they hoped that programs like *Up and Coming* could be saved and improved in order to present positive portrayals of black family life—portrayals which they said were badly needed and generally unavailable on television.

All viewers, black and general audience, would have liked a more involving, faster paced script and deeper characterizations. Blacks were more tolerant of the program's limitations in these respects, not wanting to discourage the production of programs like *Up and Coming* that strive to improve past and current imbalances in televised portrayals of black life.

Conclusions about Winslow House

This program was not as well received as *Up and Coming*. Viewer criticism was more severe and less optimistic that the program could be salvaged. Once again, and as should be expected with targeted programs, the program's appeal was stronger in the target group. However, the general audience appeared far less receptive to the program and their criticism less likely to lead them to sample it, even given certain production improvements. Furthermore, within the target group (viewers 55 years of age and older), there was a split between the younger segment (55–65 years of age) and the older viewers (65 years of age and older); the younger segment was very critical about the irrelevance of the program to their own daily lives and about the image it presented of aging in contemporary society.

While older viewers especially, and younger viewers somewhat supported the program's objectives, this particular program was seen as missing its mark. Viewers agreed that television is badly in need of programs which realistically portray the opportunities and problems inherent in aging. This program, however, offended many with its stereotypes and its failure to portray any desirable role models of older people actively involved in and exerting control over their own lives.

Most viewers in all three studies found serious stereotyping problems. Excessive ethnicity and one character's premature "old man behavior" and negative attitudes toward the young were frequently cited as undesirable stereotypes. Most viewers also complained about the multiple plots and cliffhanger ending. They would have preferred a simpler plot that followed one or two storylines and involved only a few characters.

One last and important point is the extent to which these pilot tests uncovered some of the serious challenges in programming to and about older people. Aging is a seldom-discussed, "raw nerve" subject matter in our youth-cult society. While this program appeared somewhat satisfying to the oldest viewers (65 plus), and while other PTV programs targeted to that group (e.g., *Over Easy*) have also managed to satisfy older people, the objective of reaching younger viewers with non-threatening and consciousness-raising images about aging in this society remains a socially important and creatively difficult programming objective.

Methodological analyses of the three pilot testing approaches compared the relative performance of each along a set of evaluation criteria especially important to formative research efforts. The six criteria OCR brought to its examination of these three methods are presented below.

1. *Which system offers the viewer sample the highest degree of articulateness, without sacrificing amount of viewer feedback to serious response bias?*

Of the three methods, open group discussion clearly offers the greatest opportunity for viewers to express whatever evaluation criteria they have brought to their viewing of a pilot. The PEAC System, with its complementary use of closed PEAC responses and follow-up group discussion, takes an intermediate position along this continuum of response standardization, and the Percy System, with its restriction of viewer reactions to 18 predefined evaluation labels, is the most restrictive of viewer feedback channels.

In the three systems studied, the more open viewer feedback channels, those with a wider capacity to carry unantic-

pated viewer reactions, rely on public expression in group discussion. Accordingly, the openness and flexibility we enjoy in traditional focus groups and in the follow-up discussions of PEAC responses may well be degraded by the powerful biases that can affect group interactions (e.g., dominance of group opinion by more expressive and assertive group members).

The strong deviations of privately recorded Percy panel responses and supplementary KCTS phone interviews underscore the possibility that a contagion of opinion in PEAC and focus group discussions may have created an artifactual group response to the pilots unrepresentative of the more family-centered or solitary conditions we know to be the true living room experience of television viewing. In this respect, it is particularly interesting to note that both the PEAC results on *Winslow House* and the focus group results on *Up and Coming* demonstrated an opinion formation process in which early individual responses (paper and pencil measures in the focus groups and PEAC responses in that study) were steadily overtaken by developments in group discussion.

In terms of this first criterion for evaluating pilot-testing methods, we must acknowledge the advantages of private and standardized viewer response (as provided by PEAC, VOX-BOX, and individual phone interviews) and the advantages of less structured and more developmental measures of program evaluation processes. Complementary use of both types of viewer feedback channels, with careful attention to the limitations inherent in each, appears to be the best solution.

2. *Which method has the potential to facilitate the development and future application of standardized pilot testing evaluation criteria, to build meaningful norms for various program types in terms of important production and policy considerations?*

One promising opportunity in pilot testing research is the long-term development of knowledge about the nature of audience program preferences and the evaluative criteria most important in those judgments. Testing a variety of new television programs over time holds promise for analyzing important program production variables and aspects of viewer response most

closely associated with successful programs of a given type, format, target audience or subject matter. Both pilots as analyzed in these six studies, for example, could contribute to longer-term understanding of the viewing sensibilities and interests of two minority audiences: blacks and older persons.

Furthermore, given the specification of key programming priorities for public television, with respect to both general and target audiences, pilot testing over a number of programs could be used to develop standards for important programming objectives (e.g., provision of an alternative service or of educational/informative material, increasing the diversity of current fare). Given measurement standards along such purposive dimensions, new pilots could be assessed in terms of their potential for furthering institutional programming objectives.

Theoretically, each of the three pilot testing systems could build a data base on audience response which could provide a meaningful context for the evaluation of individual pilots in terms of key variables related to audience response, production variables and programming objectives. Moderator guides for focus groups are as "programmable" as PEAC's changeable response labels and could be used to monitor, over time and over pilots tested, standard evaluation criteria which could then be interpreted in light of past program production success and failure. Here again, the more readily quantifiable nature of structured testing methods would greatly facilitate the compilation and trending of such a data base, so a system like PEAC emerges as highly appropriate to such pilot testing purposes. Like PEAC, the Percy System offers opportunities for the identification of audience response dimensions most meaningful in evaluating various program types and formats. Although PEAC baselines have already been calculated for several important audience response variables (e.g., level of viewer involvement), no such historical analysis of evaluation criteria is yet available from the Percy System.

3. *Which testing method, in addition to facilitating the development and application of standardized program norms, is still flexible enough to address the research to the special programming objectives of individual pilot programs?*

Along this criterion, the Percy System, with its fixed viewer response labels and permanent panel memberships, becomes a difficult research tool in the face of special programs with goals and intended audiences which do not coincide with the permanent features of the system. In both *Winslow House* and *Up and Coming*, for example, the Percy System was the only method unable to specially sample the intended audience and a specified proportion of general audience viewers. Even if the panelists had included a sufficient number of older viewers and black viewers, the current data analysis and reporting procedures used by the Percy System do not even afford the researcher the opportunity to break out key demographic variables that characterize either individual or household responses to programs. If and when such data analyses are provided by the system, the utility of the resulting data for understanding individual viewer differences in response to tested programs will be significantly improved.

4. *Which has the greatest ability to provide meaningful diagnostic feedback to the pilot program's producers, that is, to present audience reactions with clear and direct implications for program production, promotion, and scheduling decisions?*

It is not the specific research method employed which ultimately gives any of the three systems their diagnostic utility, but rather the researcher's skill in applying these tools to programming decisions.

Focus group discussion guides and PEAC labels can be directed to collect a broad range of data; the relevance of those data to the producer is basically a function of cooperative research planning by both the research and production staff. For the two programs studied, the producer's programming objectives and expressed concerns about particular aspects of the programs treatments (e.g., possibly offensive portrayals) were developed to guide the moderated focus group discussions and the PEAC labelling (especially the monitoring of stereotypical incidents).

Given the fixed labelling of Percy System response boxes,

such adaptive procedures were not possible. However, the Percy System's moment-by-moment reporting of viewer response time-locked to program content and critical script events proved superior to the PEAC System in its provision of more diversified (i.e., 18 response labels), time-locked commentary. PEAC researchers are generally reluctant to ask viewers to monitor more than two or three potential responses, contending that the task is sufficiently foreign and complex. In the Percy System, it is perhaps the feature of a permanent household panel using VOXBOX daily which permits monitoring of up to 18 judgmental tasks.

5. *Which has the potential of addressing not just the particular pilot being tested, but also the program concept, content area or target group, so that audience reactions to a specific pilot might also be used to identify and evaluate broader programming directions beyond the one program tested?*

In the testing of both programs, both focus group discussions and PEAC follow-up discussions explored the value of the program concept, independent of the particular pilot tested. Discussions covered: the problems with commercial television treatments of the same subject matter (aging, black family life), the importance of providing improved television treatments of these subjects, and the program features most appealing to the target group in question. Both systems sought to acquire larger formative guidance, from both target audience members and the general audience.

With its restricted and highly standardized viewer feedback channel, the Percy System could not, of course, go beyond the evaluation of individual programs to generate meaningful information about productive and responsive programming trends for the future. The fact that KCTS phone interview data suggested that audience members for *Up and Coming* were not aware of the black-oriented objectives of the program indicates either that the program was extremely successful in "mainstreaming" its objectives regarding black portrayals, or that the context of a group discussion is essential to any mean-

ingful viewer evaluation of program concepts or programming objectives.

6. *Which method proves most cost-effective in conventional research terms of sampling flexibility and turnaround time?*

As we have already seen in the evaluation of the three pilot-testing methods along preceding criteria, the Percy System sample is completely inflexible, while the viewers studied with PEAC or focus group methods can be adjourned in any geographic setting, in any sample composition subject to effective recruitment. The only sampling advantage the Percy System has over the other two methods is a contextual one, that is, its ability to collect viewer data in the naturalistic home viewing environment. Furthermore, as the system expands to additional markets across the country, and as data analytic capabilities are extended to permit demographic breakdowns or special subsample recruitments of panelists, the system can develop an ability to test the responses of different kinds of viewers.

With regard to turnaround time, all three systems are capable of generating final reports within approximately the same time frame—two to three weeks after testing. However, both PEAC and VOXBOX provide interim hard copy readouts of viewer response (graphically superimposed over the program's timeline) on an overnight basis. Additionally, VOXBOX can display audience response on-line during the actual test sessions.

2. *A Diagnostic Research Project: Oye Willie*

Oye Willie was studied using the PEAC system method. The series follows the adventures of a ten-year old Puerto Rican boy named Willie. In "Golden Boy," the episode tested, Willie's family hears a rumor that their son's playground coach is homosexual. As the family confronts and resolves this initially threatening situation, the program seeks to provide insight into the Latin American family and community.

The research assessed the level of interest in the program of adolescent and adult Latin viewers and of members of the general public. It also examined viewers' perceptions of pro-

duction quality, the portrayal of the Puerto Rican community, and the treatment of the program topic.

The evaluation was conducted with an adolescent Hispanic audience of 13 viewers, an adult Hispanic audience of 38 viewers, and a general audience of 23. The three test sessions took place at the Corporation for Public Broadcasting. Data were acquired through focus group discussions, questionnaires, and the PEAC system.

The three test groups accepted *Oye Willie* as a competently produced family drama in much the same mold as others on commercial TV, such as *The White Shadow*. Overall response to the program was positive. Interest was high throughout the program for the adolescent group, and just slightly lower for the general audience. The Hispanic adults were largely neutral toward the program for the first 15 minutes, but their interest increased when interactions within Willie's family became the focus of the program. Of the total sample, 74 percent rated the program as good or excellent, and 77 percent stated that they would view it at least occasionally at home.

Although the test groups found the program acceptable in terms of both production quality and message content, the data from the two adult groups suggested improvements should be made. The general audience would have liked the program to provide more information than it did on the unique aspects of life in a traditional Hispanic-American community. They see the program as an opportunity to learn more about Hispanic peoples; greater attention to details of the physical environment, to patterns of social interaction, and to culturally significant images would largely satisfy these wishes. The Hispanic adults expressed two important concerns about the program's portrayal of their culture. To present an accurate picture of Latin culture to the American public, they would like to see a wider variety of Hispanic peoples represented in a wider range of socio-economic levels and lifestyles. Secondly, as an expression of the aspirations of many Hispanics, they suggest portraying characters who are successfully integrating into the mainstream of American society.

IV. DEVELOPMENT OF IMPROVED METHODOLOGIES FOR MEASURING AUDIENCE INTERESTS AND NEEDS

The Corporation is charged with furthering the development of research methodologies which will improve the advisory information with which our policymakers, producers, and broadcasters make their daily decisions. OCR, accordingly, pursues new research approaches which have a potential for increasing the information value and applications relevance of the industry's communication research activities. We have already seen examples of such basic research in the benefit segmentation of minority audiences (Section II) and the comparative analysis of the PEAC and VOXBOX Systems (Section III).

During 1980, OCR progressed toward the development of a special television program ratings system tailored to the goals and objectives of public broadcasting. Generally known as "qualitative ratings," such new research data complement the traditional measurement of audience size and composition, with detailed viewing satisfaction and impact evaluations useful in guiding future programming developments.

This section highlights three separate activities in the qualitative area: (a) analyses of Percy System (VOXBOX) evaluations of public and commercial television programs broadcast between October 1979 and March 1980; (b) summaries of two OCR conferences intended to establish sound methodologies and applications for the new qualitative ratings data; and (c) a description of a one-market field test of a qualitative ratings diary panel intended for nationwide expansion to multiple public television markets across the country.

A. SIX-MONTH ANALYSIS OF VOXBOX DATA

The Percy System, as described in Section III, is a 200-household panel of television viewers who use a specially installed response device (VOXBOX) to record their critical evaluations of television programs as they view them. Panelists can push one of eight special response buttons on the VOXBOX

device ("excellent," "credible," "informative," "funny," "dumb," "unbelievable," "boring," and "zap") to critique any moment of the program. Additionally, a "personality" button can be depressed along with any of the eight evaluations, if the panelist wishes to single out a given program personality for evaluation.

Data reporting for formative research using the Percy System generally time-locks viewer evaluations to specific program events for a fine-grain analysis of program content. For summative purposes, however, overall program evaluations are generally reported in terms of the percentage of all responses that are favorable and the frequency of panel responses. A high frequency of responding is considered by Percy System researchers as an indication of high viewer involvement.

A special analysis by KCTS, the Seattle public television station which cooperates with OCR for special VOXBOX pilot testing studies, examined VOXBOX qualitative ratings for a sample of 42 commercial and public programs. The programs chosen for study were well-known series from a variety of program types. A selection of these program evaluations is presented in Table 1.

The panel's evaluation of public television programs, in terms of the percentage of positive (favorable) responses registered, was superior (average 79.3 percent) to its evaluation of commercial programs (average 62.8 percent). Nine of the "top ten" programs along this criterion were public television programs.

When the percent of positive button pushes for public versus commercial programs are compared by program type, public television programs show more positive evaluations. For example, the average positive response (87.5 percent) for four comedies on public television (*Wodehouse Playhouse*, *Two Ronnies*, *Reginald Perrin*, and *Good Neighbors*) was higher than the average positive response (75.5 percent) for the six commercial comedy programs (*M*A*S*H*, *Mork and Mindy*, *WKRP*, *Taxi*, *Three's Company*, and *Soap*). The dramatic series on public television (*Masterpiece Theater*, *All Creatures Great and Small*, and *Henry VIII*) had a higher average posi-

Table 1
Percy System Program Summaries: Top Ten Programs By
Percent Positive Responses

Program Name (N of Programs) ^a	Percent Positive Response	Percy Panel Rating	#Responses/ #Responders	Responses During Average 15 Min. Period
1. All Creatures Great and Small (15)	95.8 (1) ^b	8.4 (20) ^b	3.5 (17) ^b	5.5 (23) ^b
2. Wodehouse Playhouse (26)	92.4 (2)	5.5 (23)	2.9 (10)	6.9 (22)
3. Nova (13)	92.1 (3)	7.8 (21)	6.5 (41)	4.1 (25)
4. Reginald Perrin (18)	91.3 (4)	3.3 (36)	3.7 (21)	2.1 (30)
5. Two Ronnies (15)	88.4 (5)	4.1 (28)	4.1 (27)	2.9 (29)
6. Evening at Symphony (8)	87.9 (6)	2.0 (41)	2.5 (4)	1.0 (41)
7. Mystery (14)	85.4 (7)	2.9 (38)	2.6 (5)	1.7 (31)
8. WKRP Cincinnati (21)	85.2 (8)	19.1 (7)	2.8 (8)	25.0 (4)
9. Bernstein Conducts (4)	84.6 (9)	2.4 (39)	2.7 (7)	1.6 (35)
10. Great Performances (21)	84.3 (10)	3.4 (35)	4.3 (30)	1.4 (37)

^aData from programs broadcast from October 1979 to March 1980.

^bRanking within that category.

tive response (85.5 percent) than the three commercial series analyzed; the average for *Lou Grant*, *Dallas*, and *Little House on the Prairie* was 60.1 percent positive. The average positive response for public television's nightly news program, *MacNeil/Lehrer*, was 64.3 percent while the average for the three network newscasts (ABC, NBC, and CBS) was 53.3 percent.

Table 2
Additional VOXBOX Ratings

Program Name (N of Programs)	Percent Positive Response	Percy Panel Rating	#Responses/ #Responders	Responses During Average 15 Min. Period
Austin City Limits (8)	71.4 (19)	1.6 (42)	8.0 (42)	.2 (42)
60 Minutes (24)	70.7 (20)	30.1 (1)	3.1 (11)	34.9 (1)
20/20 (17)	70.7 (21)	18.6 (8)	4.0 (26)	19.5 (6)
Henry VIII (5)	70.0 (22)	4.0 (30)	5.0 (37)	2.0 (33)
MacNeil/Lehrer (26)	64.3 (28)	5.1 (25)	1.9 (1)	8.0 (19)
CBS Evening News (25)	53.1 (35)	10.3 (15)	2.6 (6)	13.8 (12)
Bill Moyers' Journal (8)	52.9 (36)	2.4 (40)	2.0 (2)	3.2 (27)
ABC Evening News (26)	51.6 (37)	10.4 (14)	3.1 (12)	15.8 (11)
Meet The Press (20)	49.9 (38)	9.0 (17)	2.4 (3)	16.3 (9)

There is a clear relationship between percent positive response and program type. Comedies from both public and commercial television ranked highest for percent positive response; dramas ranked second highest. News and public affairs programs were among the lowest in terms of percent positive response.

In terms of rate of button pushing, news and public affairs programs tend to show a greater level of viewer involvement than other types of programs. Four of the most highly ranked programs by Rating/Responders were public affairs programs: *MacNeil/Lehrer*, *Bill Moyers' Journal*, *Meet the Press*, and the *CBS Evening News*. This is of interest since none of these programs ranked highly in terms of audience size (rating) or Percent Positive Response. In fact, these four programs were

among the ten lowest ranked programs by Percent Positive Response.

It appears that viewers pay closer attention to news and public affairs programs than to other types of programs. They are more inclined to register reactions to the programs, both positive and negative. The Rating/Responders ratio is higher among public affairs programs than for any other program type analyzed.

The analysis of Percy data also shows that similar programs have similar audience profiles. For example, *60 Minutes*, and *20/20* are very similar news magazine programs which also have very similar Percy response profiles. Both programs have the identical average percent positive response, both rank high in terms of button pushes per quarter hour, and both rank high in audience size. Similarly, the three evening network newscasts showed similar profiles on all four Percy panel dimensions.

Evening at Symphony and *Bernstein Conducts* provided another set of programs with similar audience profiles. Both had high percent positive response, small audiences and a high ratio of number of responses to number of responders. *Austin City Limits*, another public television music performance series (but with very different musical content) had a quite different Percy audience profile, showing only an average amount of positive response, very few button pushes and very small audience size.

B. SUMMARIES OF TWO OCR QUALITATIVE RATINGS CONFERENCES

Analyzing its experience with the Percy System and with the TvQ mail survey method described in Section II, OCR furthered its understanding of qualitative research activities here and abroad through the conduct of two related conferences on this research area. The first conference focused on scientific considerations in the design of cost-effective methodologies for qualitative ratings research; the second analyzed specific public television information needs to which varieties of qualitative research findings could be beneficially applied.

For the first conference in March 1980, OCR convened 25

specialists in qualitative television research to assess the methodological feasibility of near-term development and implementation of a qualitative television ratings system for public television. Conference participants included communication research scholars, as well as commercial developers, providers, and users of qualitative ratings systems.

A qualitative research system was defined as one which would regularly provide viewer evaluations of both public and commercial television programs. Ideally, qualitative research information would complement public television's use of traditional audience ratings with measures of program appeal, impact, and effectiveness, and provide relevant information for program planning, development, scheduling, promotion and post-broadcast evaluation.

The technical conference asked the participants to assess the technical feasibility of establishing a qualitative television ratings system with the following design features:

1. A qualitative television ratings system would provide a sample of television viewers with a "feedback system" through which they could deliver evaluative comments about programs. It would not challenge or replace traditional program ratings which measure audience size; rather it would concentrate on viewing impacts like program appeal, information gain, retention of program content, etc. It would thus supplement and balance the traditional ratings in judgments of programming success and failure.
2. On an ongoing basis, a qualitative ratings system would provide viewer responses to programs during or soon after their broadcast. It should provide *comparable* information on *all* nationally broadcast television programs, with the same qualitative research measurements applied to all programs.
3. This system must be developed with scientific rigor in data collection and analysis procedures. The reliability and validity of resulting data should be of utmost concern. Data should be generalizable to the total population of television viewers, as well as to significant population subgroups.
4. The system should not limit itself to the qualitative eval-

uation of public television programs. The system should collect comparable data on public and commercial television programs. Public television viewing occurs within the viewer's larger familiarity with the medium of television and all its offerings. If we are to understand responses to public television programs, we must analyze both commercial and public television viewing experiences.

5. Qualitative ratings must be relevant to the information needs of individuals in a variety of decision-making arenas in public television programming. When we are able to offer new qualitative ratings to decision makers at the local and national levels, the new data should provide meaningful guidance to those individuals. Across the levels of programming responsibility in public television, qualitative ratings should be useful in guiding decisions about funding, scheduling, promotion and evaluation. Data must be analyzed and reported in a manner that maximizes their relevance to a variety of programming decisions.

Within these guidelines, conference deliberations yielded a variety of recommendations regarding cost-effective data collection and analysis procedures. Existing systems, including qualitative ratings used by British, Canadian and French broadcasters, were analyzed for their potential relevance to information needs in public television.* Potential systems were also analyzed as the participants considered modifications of available systems and innovative uses of new technologies (e.g., interactive cable, "electronic" diaries).

Principal conclusions from the conference include the following:

1. Existing and potential qualitative research systems can provide qualitative program impact data useful in establishing programming priorities, identifying "gaps" in available programming and new program concepts, developing satisfying programs for specific target groups, refining pilot testing procedures, guiding individual program and institu-

*A paper commissioned for the Technical Conference reviewed qualitative ratings systems used in these countries and in Japan, Sweden and the Netherlands. It is available upon request to OCR.

tional promotion efforts, competitive scheduling and post-broadcast evaluation of programs.

2. A variety of research questions need to be addressed on a preliminary basis before any specific qualitative system or systems are implemented nationally. Over the next few years, OCR should conduct small-scale field tests, assessing the cost effectiveness of alternative system designs.
3. The search for any one qualitative ratings system may be futile. Rather, with a variety of potential research applications, it is probably more appropriate to consider a coordinated program based on several qualitative research procedures, with a range of research capabilities.
4. Finally, the methodological integrity of a given system or set of systems ultimately depends on the uses to which the data will be put. Programming decision makers at various levels of the PTV system should be consulted closely throughout the design of the new research procedures.

The second conference focused on the information needs and preferences of a variety of programming decision makers throughout the public television system. This conference was held May 11-14 at the Wye Plantation, Aspen Institute's conference facility on the Eastern Shore of Maryland. Representation included CPB's Board of Directors, the CPB Program Fund, station program managers and research staff, PBS Research, PTV producers, and federal and nonfederal sources of public television funding.

Conference participants examined the limitations of traditional program ratings and the potential relevance of the new qualitative research data to the various areas of responsibility and activity in public television.

Participants generated a lengthy list of information needs to suggest directions for new audience research activities which would prove useful to them in their various areas of responsibility as policy makers, producers, and broadcasters. The most productive and useful research agenda was seen to be one derived from the industry's programming goals and philosophies, and applicable to its daily responsibilities for the funding, production, and distribution of programs. It was seen as

one which would address four groups of information needs: how to generate new programming ideas and directions, how to build the public television audience, how to improve program production, and how to evaluate the effectiveness of public television programming decisions.

1. How to Generate New Programming Ideas and Directions

Conference discussions of such concerns led to the statement of a variety of questions which could be systematically addressed by research efforts. These questions are briefly explained in the text below:

"What are the gaps in current public and commercial television programs? What viewer needs and interests are not being served?"

Toward the institutional goals of providing an "alternative" service, fostering diversity of program content and addressing the needs and interests of special audiences, participants asked what roles television as a medium is currently playing, what informational and recreational needs it serves, what needs go unserved for the population as a whole and for special interest and minority audiences. Although public television often speaks of providing "alternative" service and of satisfying unmet needs, we have generally failed to identify the socially desirable functions television can serve, what people want from television, and precisely what we mean, in programming terms, by "alternative service." What could research tell the public television broadcasting and policy-making community about these matters?

"What will the technological future bring to public television? Will it and should it influence our programming priorities and the producer's 'repackaging' options?"

In terms of programming priorities for public television, participants asked what larger significance the future of cable, videodisc, satellite service, and interactive programming would have for public television. To what extent would these technologies begin to serve what public television has traditionally considered its own programming priorities (e.g., cultural and educational fare)? With the ability and commercial dedication of these new technologies to serve special interest

audiences, what are the implications for public television's traditional commitment to these viewers? Will new technologies tend to address only certain of these smaller special interest audiences and ignore others which public television should then decide to serve? Should public television define its target audiences by default, as those "left over" after new programming sources have selected their chosen markets? Or can public television instead take the initiative?

In terms of program production, the group discussed the range of new program development opportunities which will be open to producers. Producers expressed a need to be kept informed of these new technological options, in order to offer innovative materials and to be prepared to meet the requirements of new program distribution and viewer feedback channels. What innovative program production approaches will be open to public television producers in the near future, and which will be effective in entertaining and informing the viewing audience?

Finally, in the general area of planning an integrated public television programming package which meets our institutional objectives, participants discussed the need for a better understanding of current public and commercial television offerings. Specifically, in terms of subject matter, production style and intended audiences, just what is public television offering in comparison to commercial television? What audiences, subject matter and programming objectives does public television offer the public which commercial television does not, and conversely? Are the commercial television trends moving in the direction of addressing what was previously considered public television subject matter? How are these offerings perceived by the public? When public television seeks to address special audiences and interests, is there something about public television's image, the production qualities it encourages, the treatment it tends to favor, that discourages certain groups of potential viewers? How do public perceptions of commercial television compare with those of public television? Are they seen as serving different functions, satisfying different viewing motivations?

2. *How to Build the Public Television Audience*

Closely related to the program planning questions described above were participants' questions about the possible expansion of the public television audience. Questions of this type presume a commitment to actively recruit new public television viewers, especially those with unaddressed viewing interests and needs. In addition to developing programs likely to appeal to new viewers, this audience expansion effort would concern itself with reversing public unawareness of, or indifference to, public television. It would also aim at overcoming undesirable images which may be limiting the size of the public television audience.

"Does public television have an image problem? How much effort should we devote to promoting favorable awareness of public television and its programming?"

Many questions posed by conference participants focused on the need to examine the possible negative effects of public image variables on public television's current attraction of viewers. To what extent is public television simply not an attractive viewing choice in the public mind? Do viewers tend to dismiss public television as a viable option in their program selection decisions, and if so, why? Is awareness of public television and its programming simply low, as previous OCR qualitative research findings have indeed indicated, or does public television have a negative image as "educational television," "talking heads," "elitist"? To what extent do nonviewers have a one-dimensional or limited image of the diversity of public television offerings? What types of programming is public television popularly perceived to concentrate on, and how does that compare with actual program material?

"How can we identify unaddressed special interest audiences? How can we attract new viewers without losing the current audience or fragmenting the viewership too finely?"

Closely related to a general objective of attracting new viewers to public television would be an audience growth program based on the identification, analysis, and attraction of special interest audiences not currently satisfied by either public or commercial television. Participants were interested in iden-

tifying such audiences in nontraditional, as well as demographic segmentations—by leisure interests, lifestyles, social concerns, and values. Once these groups were segmented and identified, participants would want to analyze the programs public television might offer them, and how such programs should be scheduled and promoted to attract the intended audiences.

The limits of diversity, however, became salient as participants expressed concerns about time and resources, and the ultimate impossibility of addressing every target group. Immediate concerns focused on how to attract new viewers to public television without lessening attention to the current viewership. Larger concerns focused on the undesirable social consequences of fractionalizing the viewing population too finely and on the more desirable strategy of "mainstreaming" minority and special interests into general audience programming.

"How can we increase reach/viewing frequency of groups only partially or infrequently penetrated?"

Finally, another directional approach to increasing the public television audience focused on increasing the reach of public television among groups traditionally not attracted to public television (e.g., lower educational levels, blue collar workers). Here the questions focused on the viewing habits and program preferences of lower socio-economic status (SES) viewers, their awareness and image of public television, possible reasons for nonviewing and targeted services which public television could develop to reach these audiences.

3. How to Improve Program Production

Questions in this area dealt with the conceptualization, development, scheduling and promotion of individual programs.

This is an area where day-to-day requirements for immediate decision making and action have left little time for research advice. Programs must be produced, scheduled, and publicized within a tight cycle by decision makers who have been left alone with their own expertise when, in most cases, there were no research data to guide them. Accordingly, while there are numerous precedents for a close working relationship

among producers and researchers, to the benefit of various program audiences, discussions in this area occasionally met with resistant skepticism. Furthermore, the highly individual information needs associated with different programs with different intended goals and audiences made any general discussions of formative research methods and procedures difficult.

"How can research improve the development of a program on Topic X aimed at Target Group Y? What is the most effective treatment of that content for that audience?"

This is the domain of formative research where audience research facilitates the program production process by testing the effectiveness of program development alternatives. This research can begin at the earliest stage of concept development, in which it is essential to identify a favorable match of subject matter, program treatment and audience predispositions. For example, given the intended subject matter, is there any indication that the intended audience will have attitudes, information gaps or special interests which may influence their responses to the program? Would a humorous treatment be more effective than a serious one, or would it offend some viewers? To achieve the intended purposes of the program, will it suffice to transmit information and "messages," or would the audience more likely believe and remember messages portrayed by attractive role models in a dramatic format?

Within the production process itself, once program concept, treatment and format have been settled, formative research can be conducted to advise producers on casting decisions, set design, high and low points of audience involvement with the script, and other internal program variables.

"What's the best way to promote that program (in terms of promotion appeals and media)?"

Assuming the producer has specified the impacts he or she wishes a program to achieve and the parameters of the intended audience, program promotion efforts can be tailored to these objectives. In terms of promotional media, it is essential to know those media through which the intended audience for a program will be reached most cost effectively. Furthermore, if the target group's pre-viewing attitudes toward the subject matter or the attributes it prefers in such programming (e.g.,

format, treatment, host) are known, then promotional messages can be tailored to maximize audience interest in the program.

Information about a program's target audience can also greatly improve scheduling effectiveness. Given a program intended for audience X, what is the best time to schedule that program? When is it so drawn to a commercial television program of the same or another type, that the targeted program would not succeed in drawing its intended audience? Is there a point in a station's schedule where that same audience is drawn to another program which could be used for a lead-in or a lead-out?

4. How to Evaluate the Effectiveness of Public Television Programming Decisions

Accountability to the public service requirements of public television is a pervasive concern. On what evidence can a station manager decide whether or not to air a program or to continue airing a previously broadcast series? If the public television broadcaster is not in the "ratings game," what criteria do influence programming decisions?

On the national level, these concerns apply in Congressional appropriations hearings where annual reviews of industry accountability continually underscore our need to clarify institutional objectives and provide related evaluation data. Why should Congress continue to finance public television? What data can be offered to document successful performance in efforts to achieve institutional goals? At CPB's Program Fund, how can programming support decisions be made in alignment with these objectives; what related criteria can be used to make investment decisions about programs proposed to the Fund?

Additionally, conference participants involved with corporate underwriting of public television programs discussed using qualitative ratings to recommend for or against initial and/or continued support of a public television program. The availability of research data which went beyond traditional program ratings was seen as helpful input to program investment decisions.

Finally, discussions about targeted programs and other programs with individualized objectives treated the lack of special evaluation criteria with which to evaluate the performance of such programs. If a program is intended primarily to attract and satisfy a particular demographic or special interest audience and was never meant to win a larger general audience, then why are we only left with traditional program ratings, when we seek to evaluate and improve that program's performance? What evaluation alternatives are open to us?

"Should a particular program be refunded/aired again?"

From the local station perspective, this question demands a definition of programming objectives other than audience size. If a program is not to be totally evaluated on the basis of audience size and composition, can we look to other measures of programming success? Can we look to such criteria as audience satisfaction with the program, and the extent to which viewers believe the program satisfies a need that other commercial or public television programs do not? Can we determine—

- whether viewers are learning from a program?
- whether it is leading them to non-television experience-seeking like live theater attendance or the use of social services?
- whether viewers would miss that program if it were withdrawn?

"Does public television programming satisfy viewers in terms of the viewing motivations and gratifications most useful to them? Are public television's public service obligations being met? Are our legislative mandates being implemented?"

Nationally, both public and Congressional accountability demand a coherent and measurable rationale for the expenditure of public monies. These are two separate but related sources of mandate and accountability. Qualitative research efforts have revealed a highly articulate viewer-critic population. What does the public want from television? What viewing needs, interests and motivations are most important to them, and can we evaluate our programming decisions in terms of stated public needs?

Regarding Congressional mandates, how can we measure our performance in terms of broad mandates like serving all

people; providing an alternative service; encouraging diversity; educating the public; and fostering innovation and excellence? Which of these goals can be operationally defined so that industry progress in achieving them can be measured and reported on a regular basis?

C. FIELD TEST OF QUALITATIVE TELEVISION RATINGS DIARY

Equipped with its own experience with existing qualitative ratings systems and advised by prominent communication researchers and system decision makers at the 1980 conference series, OCR ended 1980 with the design and conduct of a qualitative ratings field test in progress as of this writing.

With the field test, OCR commences the development of a nationwide qualitative television rating system, one specially designed to measure the effectiveness of current PTV programs in terms of the industry's programming objectives and philosophies, and one which station program managers and program producers can use to advise important decisions about how best to serve their respective communities and audiences.

Ultimately, the system being explored will rely on a nationwide panel of public television viewers and nonviewers who will keep special qualitative ratings diaries. These diaries will measure not only what PTV programs are viewed by the panel (with traditional program ratings) but also the reactions of viewers to those programs (how much they did or did not enjoy them, whether they learned anything from the program, the extent to which the program provided a "change of pace" from most television programs, the relevance of the program to the viewer's daily life, etc.). Panelist PTV viewers and nonviewers will be characterized by their demographics (as traditional program ratings describe them), by their interests in 22 categories of program subject matter (e.g., health information and current affairs, cultural fare, local community problems), and by their motivations for viewing television (e.g., to be entertained, to learn about social issues). These and other "accountability" measures will be used to assess the extent to which PTV programming meets its objectives of informing and

educating, providing an alternative service, addressing special interest and minority audiences, providing quality service, fostering diversity of content and innovation, etc.

These are, of course, "after-the-fact" measures of programming effectiveness, measures of the success or failure of PTV programming in meeting the special objectives that drive public television. However, the history of qualitative television ratings systems in several other countries (England, Canada, Japan, France, Sweden and the Netherlands have long collected and incorporated qualitative research data in their programming decisions) also points to the utility of qualitative information in improving the development and distribution of programs. That is, qualitative data are also useful in advising a broadcaster's daily and long-term decisions about the audiences he can choose to serve and successful means for attracting and satisfying these audiences with appealing programs.

For the purpose of such "before-the-fact," formative applications, the national qualitative television ratings panel CPB is developing will be specially constructed to address the information needs of local stations; it will combine its collection of national accountability data with the collection of formative data useful to programming decision makers at the local station level. The market chosen for the November 1980 field test (which for scientific reasons must be kept anonymous until data collection is completed) was specifically selected because of the willingness of its principal programming decision makers to collaborate in the design of qualitative research procedures tailored to the station's commitment to its special audiences and community of service.

Structurally, the panel design will accommodate this intention to blend formative and evaluative purposes by composing the national qualitative panel across ten public television markets. Markets will be chosen by diversified geographic region, size of market, minority representation in the community and licensee type. The national panel will be composed of several thousand households, but these will be aggregated from samples in their communities to obtain audience research information peculiar to their respective markets (e.g., the eval-

uation of local programs, testing of new program concepts, on-air testing of a new pilot, testing new scheduling strategies, fine tuning promotional efforts to attract a new target group).

In this manner, the nationwide qualitative television ratings system CPB is developing will combine the collection of national accountability data (in terms of PTV programming objectives) with the collection of local audience research data specially tailored to the information needs of ten local stations yet to be selected.

Results of the pilot test will be available from OCR in a formal final report publication early in 1981.

V. LOCAL STATION AND SYSTEM SUPPORT

Many of OCR's activities are devoted to satisfying the information needs of decision makers throughout the public television and radio systems. As in each of the research areas discussed below, there is no simple dividing line between what is local or national in perspective, between the point where questions of accountable public service end and the point where responsive formative programming decisions begin. Accordingly, some OCR activities in response to system needs are derived from, or in other ways related to, the areas of audience research previously discussed and to the final research area which will follow this section of the report. For example, the national audience information services OCR utilizes to make nationwide estimates of public television and radio audiences also provide related data of more immediate relevance to local stations.

In television, the A. C. Nielsen Company provides annual estimates of county-by-county station audiences. Data are derived from a combination of data from three survey periods, and they provide average quarter hour and cume data by day-part for individual counties. A large number of public television stations do not attract sufficient audiences to meet the minimum reporting standards employed in the Nielsen rating book, but more than likely, a station can obtain some viewing data from this report and identify the particular counties in which its audience is strongest or weakest. This service is provided to the stations by OCR.

The Office of Communication Research annually purchases Arbitron Radio Audience Data, from which approximately 160 of the 200 CPB qualified stations receive their basic station listening estimates. In addition to this annual spring survey, OCR acts as a coordinator of special Arbitron data analyses and supplementary services on the stations' behalf.

From the Arbitron Information on Demand (AID) System, an interactive computer system, OCR makes available to the stations computer access to diary information from individual

market surveys. OCR assists stations in the collection and interpretation of these data which generate audience estimates for individual programs or blocks of programs and depict the "flow" of audiences to and from individual programs. Prior to the 1979 advent of AID, such estimates were not available to public radio stations. As of this writing, these stations have become "direct users," accessing the system themselves, while OCR continues to operate the system for all other interested stations.

Additionally, with the 1980 initiation of the new Public Radio Audience Profile (PRAP) Computer System, OCR and National Public Radio will be able to provide stations with program-specific listening estimates and audience flow information not previously available for individual time periods. (See Section I.)

In addition to providing syndicated and special study audience estimates, OCR endeavors to stimulate the use of research data at the local level through the conduct of workshops for radio and television program managers and station managers. The primary objective of the workshops is to assist stations in understanding and applying audience research in a manner that improves their programming decisions.

Radio research workshops were initiated by CPB in 1979 and reached about 100 radio station managers at regional locations. The 1979 series of workshops, entitled "Radio/Public Radio and Ratings" was followed in 1980 by a "Radio Research and Programming" series attended by about 120 station managers. The final series of workshops, which will conclude the project, is scheduled for FY 81.

Television support activities emphasized the publication and distribution of pertinent research reports and staff presentations at various professional meetings, seminars and as requested by stations and others. Past year presentations included each of the CPB-sponsored program managers' seminars, the annual meeting of the National Association of Educational Broadcasters, and a station-sponsored audience research seminar. Subject matter for these presentations ranged from the audience development potential for various new technologies (e.g., cable, pay television, videocassettes, videodisc) to pub-

lic television audience duplication within large markets. (See Section VI for greater detail on OCR studies on new telecommunications technologies.)

Additionally, television support activities included on-site station visitations, intended to guide the development of a larger OCR station outreach program in 1981. One station visitation to KCTS, Seattle focused on the combined utility of traditional syndicated program ratings and newer qualitative data provided through the KCTS-Percy System testbed described earlier in this report (Sections III and IV). A second visitation to Kentucky Educational Television, in Lexington, emphasized the use of micro-computer storage of syndicated audience data to explore more relevant and timely analyses and formatting of syndicated audience data for local station utilization.

Finally, OCR support to local radio and television stations in 1980 has added a special grant program to its syndicated research and research workshop activities. This grant program has evolved over the past few years, during which OCR has funded station research projects, often on a matching basis, for the purpose of stimulating licensees and stations to undertake specialized research unique to local decisions and problems. Examples of such grants are included in the annotated bibliography following this report and include *Newsweekly* prepared by Pat Harris and Mike Kirk, KCTS, Seattle, and "A Study of the Audience of Minnesota Public Radio," by Sally Pope of MPR. A third local station support grant was awarded to WGBH in Boston to obtain accurate estimates of the target audiences for two WGBH programs, *Say Brother* and *La Plaza* for comparison with the general population audience estimates for the two programs. The study used telephone interviews to ask the target audiences to evaluate the programs' positive and negative elements, present schedule, and other specific aspects. In addition, information was gathered about the television viewing and program preferences of Boston's black, Hispanic, Asian and Native American residents. A full report of WGBH's evaluation of these two targeted programs will be available from OCR in February 1981.

Favorable experience with such grant activities in 1980 led

OCR to announce a new Local Station Support Program, designed to encourage local research by providing matching grants and technical assistance to local stations for the conduct of research relevant to a variety of stations and station activities. The program encourages stations to propose projects which have potential for developing either methodologies or findings which can be beneficially utilized by other radio and television stations as well as by the grant applicant.

Two such grant awards were made in 1980. The first award to WHA-TV, in Madison, Wisconsin, investigates college student viewing habits at the University of Wisconsin. Viewing in group quarters, such as college housing, tends to be overlooked by the commercial rating services. Given that 60 public television stations have significant college populations in their communities of service, the results of this study are expected to yield broadly relevant information.

The second award to the University of North Carolina Center for Public Television will involve a six-month evaluation of advertising media in North Carolina, seeking to determine the effectiveness of various advertising media for increasing awareness of and interest in viewing public television. As many stations or groups of stations (such as state networks) face the problem of spreading limited promotion resources over a wide area, this study is also expected to yield important information for the system.

VI. SPECIAL STUDIES

This area involves studies which are not regularly scheduled to address programmatic questions, but which require specially tailored investigations of infrequent but highly important decisions and problems. The subject matter of these special studies accordingly ranges from the summative evaluation of a goal-directed television program to an analysis of public television's national institutional image or an analysis of the likely impact of new technologies on public television's programming future. Depending on the subject matter and purpose of the study, these research results have had national, local and/or systemwide applications value.

Two of the 1980 special studies dealt with the implications of new telecommunications technology for public television, and the third addressed viewers' expectations and motivations associated with a decision to view public versus commercial television.

A. NEW TECHNOLOGIES AND PUBLIC TELEVISION

The emergence of new media technologies and alternative program delivery systems presents public broadcasters with new challenges and opportunities. The need for continued study and monitoring of these changes is evidenced in OCR's 1980 special studies in this area.

The first new technology study examined home VCR owners' use of public television. Two hundred and fifty VCR households in 16 markets across the country kept special viewing/recording diaries during April, May and June, 1979. Through this study, home videocassette recorder owners who are also public television viewers were found to devote about 11.1 percent of their home video activities to public television and to watch more television per week than do VCR owners who are not public television viewers. Approximately 42 percent of the VCR households viewed at least some PTV during the survey period.

Owners of VCRs who were PTV viewers tended to watch more total television than non-PTV VCR households. The

PTV households reported viewing an average of four hours of PTV during the week, and 40.4 hours a week of commercial television. The non-PTV households reported an average commercial television viewing figure of 36.3 hours per week.

In all dayparts, it was found that the VCR households devoted 4.1 percent of their viewing, 9.6 percent of recording time and 4.5 percent of playback time to public television programs, for an overall share of 4.5 percent.

At least 68 percent of all playback of programs recorded from PTV occurred within two days of the broadcast. No instance of playback came later than four days after the recording. There was little evidence of library building of PTV shows. PTV programs most often recorded were: *Masterpiece Theatre* (12 mentions), movies (12), and the *Dick Cavett Show* (11). In all, 35 separate programs or series were mentioned by the VCR owners who viewed and recorded PTV programs.

In terms of all TV viewing (commercial and public), the study reported that VCR households viewed about four hours per day from their sets, and about an hour a day from the VCR. This total of five hours of viewing per day within the VCR households contrasts with the average of 6.05 hours per day for all households reported by A. C. Nielsen during April, May and June of 1979. Most of the programs recorded were regular television series (58.6 percent), followed by movies (27.0 percent), specials (11.2 percent), sports (2.9 percent) and children's programs (0.3 percent). The playback pattern was similar to the recording pattern. Of the playback time, 92.5 percent was devoted to material recorded by the owner from: broadcast TV (87.6 percent), cable TV (0.6 percent) and pay TV (4.3 percent). Of the VCR viewing time, 7.5 percent was devoted to material that the owner acquired by: purchase (3.4 percent), rental (0.6 percent) and borrowing from others (3.5 percent). Sixty percent of the recording time from broadcast TV was done during the prime-time hours. Clearly, the VCR is primarily used as a time-shifting device, allowing owners to view recorded material at a time of their own choosing.

A second major investigation of new telecommunications

technologies was conducted through an OCR subscription to the Arbitron Company's New Electronic Media Study. The study sampled 9,004 households in the 25 largest Arbitron areas of dominant influence. Selected households were sampled from Arbitron diaries completed during its November 1979 and February 1980 survey periods.

Through mail questionnaires, the study explored: (1) awareness of and predisposition toward the use of videocassette recorders, cable and pay television; and (2) programming preferences and use of public television.

The desire for public television station reception is an important factor in the decision to subscribe to cable television services, according to Arbitron's New Electronic Media Study. In a question allowing multiple responses among a list of possible choices, 29.1 percent of cable subscribers in the study's sample cited public television reception as one reason for deciding to subscribe. When asked to choose the single most important reason for subscribing, 5.4 percent of cable households listed reception of public television.

Responses to the question allowing multiple reasons included more program choices (68.4 percent), better reception of VHF channels (43.7 percent), for movies not available on regular TV (37.9 percent), for movies on out-of-town channels (32.2 percent), for sports on out-of-town channels (30.9 percent), for public television reception (29.1 percent), for better UHF reception (27.9 percent), for sports not available on regular channels (22.6 percent), for more hours of TV programming (20.7 percent), because of no roof antenna (19.7 percent), to receive cable sports programming (12.6 percent), to receive cable children's programming (8 percent), and various other reasons (13.5 percent).

Demographically, the cable households who said that public television was an important consideration for subscribing (in the multiple response portion of the question) had these characteristics: About 40 percent were light viewing households (they viewed less than 34 hours per week), 50 percent were households headed by a person with some college or more, and 70.5 percent were from homes with less than \$25,000 household income in 1979.

The study asked pay television subscribers to cite their reasons for subscribing to the pay services. Almost 90 percent of the respondents checked one of the movie-related answers. This is not surprising, given the programming characteristics of most current pay television services. The services offer mostly current theatrical and made-for-TV movies. It will become more important to ask this question in future studies, as new pay services, some with differing programming mixes, come into existence.

About one-fifth of the pay TV subscribing sample in this study indicated that there is a good to very good chance of subscribing to an additional pay service within the next six months.

Nearly 8 percent of the sample indicated a very good chance of subscribing to additional pay service; 20.2 percent a fair chance, 28.9 percent a poor chance and 23.8 percent no chance at all. The remainder of the sample did not respond to this question.

More than 90 percent of the total sample said that they were aware of the existence of home videocassette machines. Only 3.4 percent of the sample indicated that they were VCR owners.

A related paper, by Nolan Bowie, Esq., was commissioned by OCR for its Minority Audience Research Programming Symposium (Section II). It projects the socio-economic effects of the penetration of new technologies on minority and lower income media consumers. The ability of public television to anticipate and perhaps compensate for inequitable distribution of new telecommunication capabilities is proposed as a policy recommendation.

B. PUBLIC TELEVISION VIEWING MOTIVATIONS

The third OCR study completed in 1980 examined aspects of public television's image and the effects such image variables can have for viewers' program selection decisions. It relied on telephone interviews to assess the importance of 19 possible viewing motivations and corresponding gratifications. Respondents rated the importance of each possible viewing

motivation and the frequency with which viewing public television was satisfying in that respect.

The most important PTV viewing motivation was "for a change of pace from what's on commercial television." Also important were expectations of well-written scripts, of top quality production and acting, of not having one's intelligence insulted, and of being entertained.

Other findings indicated that viewers expected to pay full attention to PTV programs, not to discuss viewed content with others, nor to be emotionally moved by it.

Generally, aspects of viewer satisfaction with PTV programs were closely related to the viewing expectations they claimed to bring to PTV viewing.

Comparing motivations for viewing public versus commercial television, respondents generally suggested the 19 viewing motivations studied were more salient in their decisions to view public television. One interpretation and area for further study is that public television viewing may be more explicitly motivated than commercial TV viewing. Further, the multi-dimensional nature of PTV viewing motivations and gratifications including entertainment appears to contradict the stereotyped one-dimensional image of PTV as a dull, instructional service.

In a related research effort, these and other motivational items are being adopted in a pilot testing instrument with which new programs can be assessed in terms of their probable contribution to viewing gratifications which people identify as essential to their decisions to view public television.

VII. IMPLICATIONS FOR FUTURE RESEARCH

Certain recurring findings and patterns of research capabilities that emerged in the Corporation's 1980 communication research activities suggest a variety of ways in which future research might further enhance its ability to track and facilitate the achievement of both corporate and institutional objectives for public broadcasting.

A. SERVICE TO THE TOTAL VIEWING PUBLIC

Examining the extent to which public broadcasting serves its audience, 1980 data reveal a lessened characterization of public radio and television audiences as "elitist," and "upscale." Upper socio-economic segments of this society remain overrepresented in our audiences, however, with downscale population subgroups yet to make equal usage of public broadcast offerings. If further progress is to be made in the direction of smoothing out the demographic distribution of these audiences, research can be designed for the purposes of identifying reasonable, achievable audience growth objectives and of advising programming and promotion/advertising managers of the specific activities most likely to accomplish these objectives.

Previous OCR research (e.g., Nicholas, 1978), for example, has suggested image problems for public television which are likely to prevent potential new viewers from sampling the bill of PTV offerings. Related follow-up research could examine demographic variations in awareness, image and viewing of PTV, to generate specific recommendations for programming, promotion and advertising activities most likely to attract currently underserved audience subgroups. Such research would focus on public expectations of noncommercial radio and television, sources of information when selecting programs, and unaddressed viewing interests. The research results would form an actionable information base for policy makers and broadcasters committed to expanding the current audience base.

B. SERVICE TO MINORITY AND SPECIAL INTEREST AUDIENCES

Through 1980 communication research data, we have seen that public radio and television offer small percentages of their broadcast day to programs "for" or "about" minority or special interest segments of the total viewing public. In spite of recent advancements, however, minorities remain underrepresented in noncommercial audiences. Unfortunately, these 1980 measures of minority programming and audiences merely tell us that we are not succeeding in our objective of serving special audiences too small to be addressed by other programming sources. They tell us neither the reasons for such failure, nor future activities likely to remedy the situation.

Traditional audience research practices inherited from the commercial industry leave the public broadcaster and policymaker especially uninformed about industry service to minority or special interest audiences, now or in the future. Even the simple enumeration of minority audiences for specific public radio or television programs represents a difficult research objective, if researchers rely on existing syndicated research services. Such services often barely represent minorities in numbers proportionate to their distribution in the total population. That problem is compounded by the historical sampling problem of finding PTV viewers or public radio listeners for programs with exceptionally small audiences. Accordingly, it is often impossible to obtain a sufficient sample with which to assess minority audience response to current public broadcast offerings, or to study their programming preferences for the future. The constant need to compensate for such difficult sampling of minority viewers and listeners often leads to costly and time-consuming "special" research efforts which never become fully integrated in general audience research activities, where these minority audiences deserve continually adequate representation as well. Such instances underscore the inappropriateness of traditional research services aimed at mass audience programming for an industry committed to serving small, special interest and minority audiences.

Finally, OCR experience with special interest and minority audience research in 1980 emphasized the importance of es-

establishing special research standards compatible with the individual objectives of targeted and/or purposive programs. Targeted programs, therefore, cannot be evaluated along the same mass audience standards used to study general audience programming. Measures of audience size and composition for such programs should emphasize the ability of the program to attract its target audience, and evaluate its ability to attract a broader audience only secondarily. Furthermore, a high carriage rate by stations across the country would be an inappropriate expectation for a targeted program whose intended viewers are clustered in just a few markets. Even formative and qualitative measurements of viewer satisfaction must emphasize the viewing standards and expectations of the target audience for whom the material was originally created. Researchers must work with program producers and funders to articulate and systematically apply special evaluation standards for programs intended to address a specific audience subgroup.

C. FORMATIVE RESEARCH ON NEW PROGRAMMING DIRECTIONS

Work with minority and special interest audiences also emphasized the need for future formative research attuned to the needs and interests of small audience subgroups. In public broadcasting, both by mission and in empirical evidence, special audiences will not be won passively; rather, they must be studied for their media practices, needs and interests, levels of (dis)satisfaction with current commercial and public programming, and for their program concept, format and scheduling preferences.

Formative research, as conducted in 1980, emphasized the pilot testing process in which existing program concepts have been developed to the pilot stage of production and intended audiences react to the new material. Formative work could well anticipate that stage, however, by extending itself to the earlier task of identifying promising programming directions, testing related program concepts, and exploring scheduling and promotion activities most likely to attract a special audience subgroup to public radio or television.

Such a concerted research effort is aimed explicitly at the at-

traction and satisfaction of a given type of listener or viewer, could be combined with pilot testing results to build a cumulative knowledge of the viewing predispositions, needs and behavior of various audiences which public radio and television might choose to serve.

D. ANTICIPATING THE TELECOMMUNICATIONS FUTURE THROUGH RESEARCH

Another pattern in the 1980 OCR research program is the imbalance of present-oriented to forward-looking research topics and activities. A number of information needs cited in the various research efforts disclose the need to project future programming and technological directions for the industry. Several research directions underscore the viability of identifying specific programming goals, intended audiences, technological opportunities, and marketing and development options where research could be commissioned to project future conditions. Studies could identify current planning alternatives for stations, national organizations and system planners, and provide useful information toward the foresighted selection and implementation of preferred courses of action.

A productive research program provides a balance of current and future-oriented information. It generates data with which to assess past progress toward the achievement of institutional goals, and data with which to facilitate the implementation of wisely reexamined future goal states. In a time of technological flux, changing public opinion and media use, and uncertain future funding arrangements for the industry, it would be wise for OCR research efforts to examine more projective research questions intended to refine and evaluate planning options.

E. COMPREHENSIVE MEASURES OF PROGRAMMING EFFECTIVENESS

The belief that research in public broadcasting can and must do more than provide after-the-fact measurements of audience exposure to programs led OCR into a host of 1980 activities. These activities were aimed at broadening research capabilities to include the measurement of special programming evaluation criteria relevant to noncommercial broadcasting, and research

information on how to attract and satisfy new general audience and special interest viewers.

In this research expansion program, broadly known as qualitative research, 1980 accomplishments surpassed the necessary "state-of-the art" assessment stage, to initiate the first CPB field testing of a special research program tailored to the goals and philosophies of the industry. The field test attempts to provide both after-the-fact evaluations of current programming and formative suggestions for future audience development.

Explorations of the applied value of such research data to policy makers, broadcasters and producers in public television have revealed a growing appreciation of the direct utility of such data in development, production, scheduling, promotion and evaluation decisions throughout the public broadcasting system. Work in 1981 will focus on the identification and refinement of the most policy-relevant, applications-oriented and timely data analysis and reporting techniques for maximizing the applied value of the new qualitative research.

The effort to do so, however, highlights the need for more explicit goal definition of the programming objectives of public broadcasters and policy makers. All research approaches—formative and summative, local or national, standard or experimental, descriptive or normative—should be guided principally by research questions directly relevant to industry goals and objectives. This is as true in traditional research practices as it is in the newer qualitative ventures. The ability to provide such a close fit between industry objectives and facilitating research information, however, must await productive dialogue on the precise definition of what those "bottom line" measures are for public radio and television. Mandates like diversity, alternative service, education, innovation, excellence, and service to special interest audiences, are open to empirical investigation, if policy makers and broadcasters can negotiate with researchers on operational definitions of those measures which will provide the most equitable and useful research data.

While it is neither the prerogative nor the capability of a communication research office to set policy, it is the serious

obligation of such an office to stimulate discussion which clarifies the nature of an institution's objectives, so that future research activities can yield the most relevant and useful information possible.

ANNOTATED BIBLIOGRAPHY OF OCR PUBLICATIONS

1. Ronald E. Frank and Marshall G. Greenberg, *Attracting Minority Audiences to Public Television* (in press).

This report presents a secondary analysis of audience research data collected in a larger benefit segmentation study (*The Public's Use of Television*) which characterized viewer groups by their interests, values and media consumption patterns, rather than by traditional demographic profiles. This report exclusively examines the benefit segments pertaining to black, Hispanic and older persons, and it recommends specific programming, scheduling and promotion activities most likely to attract these target groups.

2. Marjorie E. Hoachlander, *Ascent of Man: A Multiple of Uses? Volume I—Summary; Volume II—Research Report* (May 1977).

This study surveys the various ways in which the *Ascent of Man* television series, its companion text and related instructional materials were used by colleges and universities during academic periods of spring 1975 through spring 1976. It seeks to determine how the administrators participated in the decision-making process, and how those persons view the use of television-based course materials for higher education. The study also examines how professors and students have been affected by the television content presented as a central part of the teaching-learning process.

3. *A Comparison of Three Research Methodologies for Pilot Testing New Television Programs* (December 1980).

The Percy System (VOXBOX), the PEAC System and traditional focus group methodologies are compared for their capabilities in the pilot testing of two targeted programs, *Up and Coming* and *Winslow House*.

4. *Effect of Cable on Public Television: Two Studies* (1978).

The Corporation funded two studies to estimate the effects of cable on public television. These studies were developed to complement each other, looking at different areas where effects may take place. The two studies were: (1) The Cable Subscriber's Viewing of Public Television, and (2) The Effect of CATV on Awareness and Local Financial Support of a Public Television Station.

5. *An Evaluation of Over Easy, A Television Series for and about Older Persons*, 1st ed. (1978); 2nd ed. (in press).

The summative evaluation of a purposive public television program, targeted to older persons, this report describes a national research project funded by HEW's Administration on Aging and conducted by OCR. The research covered national audience estimates for the program, public and target group awareness and images of the program, the impact of the program on viewer acquisition of goal-directed messages and on viewer utilization of related social services, and the production quality of *Over Easy*.

6. *Final Report: CPB Symposium on Minority Audience Research and Programming* (in press).

This document summarizes the proceedings of OCR's October 1980 symposium on minority audience research. Conference recommendations focus on specific research activities OCR might undertake to further scientific understanding of blacks, Hispanics, Native Americans and Asian Americans and programming developments which would be most responsive to their needs and concerns.

7. Don Agostino and Jayne Zenaty, *Home VCR Owners' Use of Television and Public Television: Viewing, Recording and Playback* (March 1980).

This study addressed the impact of videocassette recorders on the viewing of public television programs, and the nature of owners' use of the recorders for both delayed and repeated viewing of recorded material.

8. Patricia Harris and Mike Kirk, *Newsweek—Audiences, Producers and Researchers Collaborate to Develop a TV News Service* (July 1979).

This is a report of a research-based approach to the development of a weekly news wrap-up program (using D.E.F. materials) at the local station level. The research was conducted at KCTS/9 in Seattle, and it utilized the Percy System (VOXBOX) television panel.

9. *PEAC Analysis of Oye Willie* (in press).

This report provides a diagnostic evaluation of a public television program intended to address Hispanic viewing interests. The PEAC System is used to identify ways to improve future series episodes.

10. *Proceedings of the 1980 Applications Conference on Qualitative Television Ratings* (May 1980).

The subject of this conference was the variety of policy-making and operational applications (especially programming) for which qualitative research data can be used. System representatives identified pressing information needs related to their respective responsibilities and recommended specific kinds of qualitative research data of greatest interest to their operations and decisions.

11. *Proceedings of the 1980 Technical Conference: Qualitative Television Ratings Final Report* (March 1980).

Deliberations at this conference focused on methodological options and difficulties in the development of an ongoing qualitative ratings system for television. The report includes a review of psychological and economic models of viewer program evaluations, and a state-of-the-art report on domestic and international qualitative research methods. Three commissioned papers are presented in full text:

James A. Anderson, "Methodological Assessment of Existing Evaluative Ratings Systems"

Herbert S. Dordick, "International State-of-the-Art in Qualitative Television Ratings"

Joseph C. Philport, "Psychology of Viewer Program Evaluation"

12. Statistical Research Inc., *Public Television Survey—January-February 1977 Report 1: Awareness and Viewing*.

This report is one of four describing a national study of the availability, reception, awareness, and viewing of public television.

13. Statistical Research Inc., *Public Television Survey—January-February 1977 Report 2: On-Air Fund Raising*.

This is a subsequent study to Report 1 describing a national investigation of (1) viewers' and nonviewers' exposure and reaction to on-air fund raising, and (2) a national investigation of public television donors.

14. Statistical Research Inc., *Public Television Survey—January-February 1977 Report 3: Programming*.

This is a subsequent study to Report 2 describing a national investigation of (1) why there is satisfaction/dissatisfaction with programming, and (2) program types in terms of quantity and rankings.

15. Statistical Research Inc., *Public Television Survey—January-February 1977 Report 4: Methodology.*

This report presents the methodology used in the three preceding reports, covering (1) the sample design, (2) the rate of response to telephone interviews, (3) interviewing procedures, (4) the questionnaire, and (5) the variability of results from the survey conducted.

16. Statistical Research Inc., *Public Radio/Television Survey—January-February 1978 Report 1: Public Radio Awareness, Listening, and Programming.*

This report is one of four describing a national study of public radio awareness, listening and programming, and an investigation of the interrelationships in awareness and television viewing/radio listening.

17. Statistical Research Inc., *Public Radio/Television Survey—January-February 1978 Report 2: Public Radio On-Air Fund Raising.*

This is a subsequent study to Report 1 describing a national investigation of (1) exposure to fund raising, (2) contributions to public radio, and (3) reactions to on-air fund raising. This study also reports the trade-off for fund appeals and programming.

18. Statistical Research Inc., *Public Radio/Television Survey—January-February 1978 Report 3: PTV On-Air Fund Raising.*

This is a subsequent study to Report 2 describing a national investigation of (1) viewers' awareness of funding sources, (2) exposure and reaction to on-air fund raising, (3) reactions of nonviewers to on-air fund raising, and (4) donors to public television.

19. Statistical Research Inc., *Public Radio/Television Survey—January-February 1978 Report 4: Methodology.*

This report presents the methodology used in the preceding three reports.

20. Statistical Research Inc., *Public Radio/Television Survey—January 1979 Report 1: Public Television Awareness and Viewing.*

This is one of four reports describing a national study of the availability, reception, awareness, and viewing of public television. The 1979 survey repeated and modified similar surveys conducted in three previous years for public radio and TV stations. The objective

was to investigate and trend the progress of public television and radio stations.

21. Statistical Research Inc., *Public Television/Radio Survey—January 1979 Report 2: Public Television On-Air Fund Raising*.

This report describes reactions to on-air fund raising by public television stations.

22. Statistical Research Inc., *Public Television/Radio Survey—January 1979 Report 3: Public Radio Awareness, Listening and On-Air Fund Raising*.

This is a subsequent study to Report 2 describing a national investigation of (1) public radio awareness, listening and programming, (2) exposure to fund raising, (3) contributions to public radio, (4) reaction to on-air fund raising, and (5) trade-off for fund appeals and programming.

23. Statistical Research Inc., *Public Radio/Television Survey—January 1979 Report 4: Methodology*.

This report describes the methodology used in the three preceding studies.

24. Socrates Nicholas, *Qualitative Study: The Effect of Television on People's Lives* (October 1978).

The purpose of this four-city investigation was to find how representative television viewers interacted with their TV sets; what their viewing habits were; how they planned for their viewing; which family member was the dominant program selector; what the attitudes were toward various programs; and which program made a strong impact. The study also attempted to assess viewers' evaluation of the worthwhileness of the time spent watching TV. An effort was also made to determine what attitudes the viewers had toward commercial and public television and how these respondents used the two sources of programming.

25. *Six Experiments in Ascertainment Methodology* (1977).

The purpose of this investigation was to develop methods for the identification and surveying of community leaders in small, medium and large communities. Questions were posed concerning the relationship between identified problems and community size, and the design and utilization of appropriate research instruments.

26. Sally Pope and Quatra Marketing Research Inc., *A Study of the Audience for Minnesota Public Radio* (Summary Report) (March 1979).

This study measured the audience of the MPR Network and assessed the differences and similarities in composition and perceptions of audiences for each station in the network. The research sought to discover direction for network and local programming decisions, audience building and increasing community awareness.

27. *Symposium on Minority Audiences and Programming: Approaches and Applications* (in press).

Final report summarizing the deliberations at OCR's 1980 symposium on future directions for research on the needs, interests and viewing behavior of minority audiences. The report includes the complete texts of the following commissioned papers:

Richard Allen, "The State of Communications Research on Black Americans"

Nolan Bowie, "Emerging Telecommunications Technologies, Public Telecommunications and People of Color: An Agenda for Critical Research"

E. B. Eiselein, "Anthropological Approaches to Research on Minority Audiences"

Marilyn Diane Fife, "The Missing Minority in Communication Research"

Oscar Gandy, "Toward the Production of Minority Audience Characteristics"

Thomas Hardy, "Qualitative Research and Its Relevance to Minority Audiences and Their Concerns"

Kyoon Hur, "Asian American Audience Research and Public Broadcast Programming"

Nancy Signorielli, "Content Analysis: More than Just Counting Minorities" and

Nicholas Velenzuela, "Latinos and Public Broadcasting: Towards the Development of a Research Agenda"

28. Patricia Harris, *The Target: Audiences for Two WGBH Programs: Say Brother and La Plaza* (in press).

This publication summarizes the results of an evaluation of two targeted WGBH programs: *Say Brother*, intended for a multi-ethnic audience and *La Plaza*, targeted Hispanic. In addition to target audience draw and viewing satisfaction, the studies explore the overall television viewing needs and interests of the station's ethnic communities.

29. Walter Gantz, *Uses and Gratifications Associated with Exposure to Public Television* (March 1980).

The report compares viewers' motivations for viewing public versus commercial television and the extent to which public television programs actually meet viewer expectations.

30. Rhoda Marx, et al, *WILL Pledge Survey* (May 1978).

This is a study of audience motivation to pledge support to one local station; how the audience reacted to Channel 12 in Urbana, Illinois; and how Channel 12's audience makes its television viewing decisions.

31. *1980 Review of CPB Communication Research Findings* (March 1981).

This document presents a summary of 1980 research activities of CPB's Office of Communication Research, including an annotated bibliography and implications for future policy making, operations and research activities.